

heartattack

25¢

number 16

hardware for the hardware



HeartattaCk

Issue #16, November 1997

PRESS RUN: Issue #16: 10,000 copies

DEADLINES: *HeartattaCk* is a quarterly magazine. Believe it or not I am going to try to keep a tight schedule next year. These will be the deadlines. Anything received after these dates will be held until the next issue. Please try to adhere to these deadlines.

January 1st • April 1st • July 1st • October 1st

ADVERTISING RATES: Advertising is available on a first come first serve basis, and please only one ad per person. All ads need to be in by the deadlines. If we can't review your records we're not going to run your ads, and we do reserve the right to reject any ad for any reason. If you don't like it then start your own fucking 'zine. Make all checks or money orders out to Ebullition.

1/6 page	(2 1/2" x 5")	\$35
1/3 page regular	(5" x 5")	\$75
1/3 page long	(2 1/2" x 10")	\$75
1/2 page	(7 1/2" x 5")	\$200

SUBSCRIPTIONS: HaC is basically free, but if you want an issue sent to you then send \$1 in the United States, or \$2 anywhere else in the universe and we'll send you out an issue. If you want to send in money for future issues then go ahead. We will keep sending them until your money runs out. Back issues are available at this rate as well. Please specify if you want a subscription or distribution! What's still available:

- #3 interview with Ron Campbell
- #4 interview with Avail
- #5 the Acme interview
- #6 weird issue with Kingdom Scum
- #1-#2 and #7-#14 are sold out
- #15 has 1996 Poll Results

DISTRIBUTION: HaC costs 5¢ + postage, so if you are interested in getting copies for distribution then just send \$5 or more and we will send you as many copies as we possibly can. This money is only for postage, packing materials, plus 5¢ per issue. You can then sell them for 25¢ each or give them away, but please don't charge more than 25¢. Be warned \$5 or \$10 will get you a lot of 'zines! In the States \$5 gets you about 30 copies and outside of the US it will get you about 20 copies. Please specify if you want a subscription or distribution!

STORES: If you would like to get copies of *HeartattaCk* then please contact Ebullition Records at (805) 964-6111 or fax them at (805) 964-2310. Ebullition also distributes many of the records advertised and reviewed in *HeartattaCk*.

Make all checks or money orders out to Ebullition Records. Send all contributions, letters, photos, articles, records, 'zines, ads, correspondence, and what-have-you to:

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FIGURE HEAD: Kent McClard

PUPPET MASTER: Leslie Kahan

THE ANGRY YOUNG WOMAN: Lisa Oglesby

CREW: A whole bunch of people. Their names are listed all through the 'zine... I'm too tired to make a list for you...

COMPUTER INFO: HaC is fully computerized. So if you can please send all contributions on disk. You can use IBM or Macintosh disks, and we can pretty much convert anything you've got to what we use. If you can't send a disk then please try to type... but if your only resource is paper and pen then we'll deal with that too. Don't send ads on disk however!

CONTRIBUTIONS: We need articles, interviews, letters, and just about anything you can think of. Most of the things in HaC were just sent in by random people. You can do the same. If we like it then we'll print it. If you want your shit back, throw in a few stamps.

CLASSIFIEDS: Classifieds are \$3 each with a maximum length of 40 words. No Exceptions to the 40 word limit. Cash only. Please, no more than 40 words per classified! I mean it.

PRINTING: HaC is printed with soya inks on recycled paper. Recycle the damn thing when you're done.

Cover art by Ryan Smith



Please note: *HeartattaCk* will be coming out on a more steady basis next year. But this means that the deadlines are for real. Right now there is a big problem with people sending thier ads weeks and weeks after the deadlines. I am going to be much stricter with the deadlines. Please adhere to these deadlines. Seriously, if you would like to see HaC come out more regularly then do your part and get your stuff in before the deadline... These deadlines are for reviews, ads, articles, columns... please try!

I'm standing on the floor with several hundred people watching Code 13 play. They are good. I am having a good time. I hear this woman yelling from the back corner. The band stops playing, and I can hear her yelling. She is calling Felix a rapist (later I will discover that her name is Hillary, and that the woman that she says was raped by Felix is named Alex). I'm still not thinking at this point. I'm just watching. Felix addresses her and asks what she is talking about. They exchange words, and then Felix says he doesn't know what she is talking about. He is shaking and it is obvious that he is heavily affected by this situation. They play through three or four more songs and their set ends. The woman goes up on stage to talk to Felix. They talk for an hour maybe. I'm just watching. I'm like everyone else in this situation. I have no idea who this woman is, and I don't know the woman she is talking about, and I don't know Felix either. I've talked to him on the phone twice maybe, and I've written him a few words now and then, but I certainly don't know him. So I wonder a lot about what all these people are thinking. I wonder what she is trying to do, and I wonder about what is going through Felix's head. It is a crazy situation. I don't make any judgment. I just observe. But I am not left to observe. Damn.

A few hours later Felix comes to me. He wants to talk to me. I start to sweat. I'm thinking, "Oh, shit, why me?" He tells me about the situation, and about this woman from his past. He says he didn't rape her. He says he can't figure out what is going on. He turns to me for advice. I am at a loss for words. Here is this punk guy with tattoos and motorcycle boots asking me for advice. I don't know what to say. I just want to stay clear of this... I mean this is his life, and her life. It isn't my life. I don't know these people and I can already feel myself being sucked into a situation where I don't belong, where I don't want to go.

So we talk. He is way more human than I expected him to be. He is obviously concerned with this situation, and he seems honest in his claim that he didn't rape this woman, and it is obvious that he has been caught off guard by the entire situation. But that doesn't mean that he didn't rape her. He could have done it. I know that. But at the time he seems too human to have done some ugly assault against some other human. I listen to him, what else can I do really. He could be trying to play me; trying to make me feel for him. He wants my support, so he tells me about his life.

Shortly after Code 13 finished playing a fellow named Brian got up on stage and started to talk about his own experiences with rape. After he finished he too talks to Felix along with Hillary. He tells the audience (that is what we are after all) that Felix can't use his position in *HeartAttack* to defend himself because that gives him all the power. He tells this to Felix. Felix relays all of this to me and says he doesn't know what to do because he feels that people will get upset if he writes about all of this in *HeartAttack*. I tell him that this is his deal. I don't intend to turn this into another HaC topic. This is his life, and Hillary's life, and Alex's life. It isn't something that I feel should be dealt with in HaC.

The next day Hillary and Felix are both gone from the festival, but what they have started isn't over yet. The singer of Boy Sets Fire (who incidentally was not present when this all began) begins to spout off from stage about this incident. He says that the community needs to deal with this, and that the audience (we are still just an audience watching other people's lives) should be ashamed for not doing anything about this. I am shocked. What should the audience do? Should each of the 1,000 or so people at the show go and talk to Felix and Hillary personally? Or does he mean that the audience ought to beat the shit out of Felix and boo Code 13 off stage? Hmm... Anyway, he continues to yell about something he knows nothing about. I lose my temper and run down near the stage to yell at him. I mean how the fuck can the "community" deal with this when the people concerned aren't even here. This guy is an idiot. He wants to have a discussion about an event that he knows nothing about and he wants to do "something" about it based on some information that he has heard from a third party. And he wants all of this to be done while the parties concerned are somewhere else. Great, the "community" will deal with it all right.

But this is all mindless. I mean there are hundreds and hundreds of people here. Soon they start to have a "discussion" which entails everyone saying some random unconnected idea that has nothing to do with these people's lives. It gets dirty. And soon it is just a bunch of people arguing and screaming at each other. I can't hear a damn word that anyone says because everyone everywhere is talking.

Finally it turns into a struggle between those that want the festival to stop so that a "discussion" can take place, and those that want to see the rest of the bands play. In the end some bands don't play and some do. A lot of people are mad. I watch it all with awe. Some of the things I hear scare the hell out of me. Religious overtones are cropping up and I am amazed. I guess I forget how different we all are. In this room there are some people talking about sexuality as the root problem that causes rape, and at the same time there are people talking about liberating sex from the conservative and repressive religious chains that our society continues to utilize. And to top it all off, there are a bunch of people trying to get a huge game of spin the bottle together (yeah, the game where you spin the bottle and whoever it points at gets to kiss you). Hell, I am even asked to be in the game because I am a "scenester that lots of people want to kiss." I'm sick to my stomach.

Finally, on Monday before flying home this woman named Sheri comes to me and asks to talk to me. I sit down. There is a crowd of people sitting around watching and listening. I am terrified. Who the fuck am I? What have I become? So Sheri wants to know if I am going to do an investigation. An INVESTIGATION. I almost throw up. She tells me about her own experiences, and I try to explain to her my position. I am walking a thin line. I can see the abyss on both sides. I understand that she has some anger and some pain, and I understand that she has been hurt. I have to navigate around that. But at the same time I have to follow my own sense of right and wrong. My own sense. Nothing is really resolved. I agree to try to cover this event in HaC, but I am not sure what that means. Ultimately, I think Sheri wants me to pass some sort of judgment upon Felix. She wants to give me some power to declare the verdict. This is not what I want. But I listen to her, what else can I do really. She wants me to do something, and in order to make that happen she tries to make me feel for her by telling me about her life. Our conversation comes to a close, and a few hours later I fly home (you can read Sheri's column to get her version of our conversation).

When I get home I get a few messages from Hillary. She gives me the phone number of Alex. She wants me to call Alex to talk to her about what happened. That phone number is still on my note pad by the phone. I never called it. Every time I looked at it I got this pit in my stomach. I am not capable of doing this investigation. I don't want to be the investigator. I don't want to get involved with these people's lives at this intimate level. I am not their friend or even their acquaintance. I am just a guy that does a punk rock magazine. Nothing more.

I can't tell any of you what to do or what to think. We tried to deal with this issue in HaC once before and it turned into a fight. It is a difficult issue. People get angry. There are a lot of emotions involved. Rape is a horrible aspect of our society and of our

punk society. It exists within this scene. That is the sad truth. I know many women that have confided in me about their experiences with rape. Two women I know were gang raped, and several others were molested or raped or abused. I am not trying to deny that rape exists. I know that it does. Felix may well have raped this woman. I don't know. It is entirely possible. I am not trying to defend him.

But I am not going to be the judge and jury, and I'm not going to condemn him. I just can't do that. And I don't intend HaC to become a tool in the investigation. These are people's lives. I asked Hillary to write a column about what she intended to do by shouting at Felix during Code 13's set. I was interested to hear what she expected from the audience. She didn't send anything in to us. I haven't talked to Felix since the festival. He didn't write a column I guess. At least he never sent one in. I am not kicking him off the list of columnists. If he wants to write a column about this issue or about anything else it will get printed. If you don't like it then don't read it. I'm not going to be the judge and jury.

I never called Alex because I don't want to get involved. Every day there is a rape in my town. Every day there is a rape in your town. Every day there are murders and beatings. We live in a brutal world. I don't get involved because I am trying to live my own life, and because I am not involved with these people on a level that allows me to intrude into their lives. I am not a rape crisis counselor or a therapist. I am not an attorney or a corrections officer. I am just a man. I have no experience dealing with these situations and I have no way to punish those that you might feel deserve punishment. If I wanted to be a cop then I would be a cop. This isn't going to turn into the hardcore equivalent of the O.J. Simpson trial.

If someone in my circle of friends is accused of rape or is raped then I will deal with that as best I can. I won't deal with it in the pages of HaC, but I will deal with it in my private life. I don't think HaC is the place to deal with these issues. The people that know Felix and that are friends with him will have to be the ones to deal with this. And Felix will have to deal with this. This has become a public event. Two days after I got home I started hearing from random people about Felix "the rapist." He is dealing with it. Maybe not the way Hillary wants, but he is dealing with it.

I don't know what to tell you. I am just like you. I am just a guy that went to a music festival. I don't have any special knowledge or any special skills. I just deal with things as best I can. I do what I think is right. There are many columns written in this issue dealing with this topic, and specifically with what happened in Columbus, but remember that none of the words written are by the people involved. Every word written is by an observer with no basis to judge these people. Leslie and I are trying to deal with this as best we can. We aren't avoiding the issue, and we certainly aren't shirking our responsibility to deal with the issues. But we aren't trying to tell you what to do or what to think. You have to decide that for yourself. If you decide that Felix is a rapist then that is your deal, but I don't want anyone to say that Felix is a rapist because *HeartAttack* said so. That was the problem with the whole thing concerning the Chris/Dana incident from a few issues ago. I want to deal with these issues, but I don't want anyone to say, "Oh yeah, Chris Bonner, that guy is a rapist, that's what HaC said." If you decide that these people are guilty then that is your business but don't blame me or HaC or anyone else here for your decision.

And don't blame us for the events that took place either. I don't know what happened ten or eleven years ago between Felix and Alex. But I do know it wasn't my fault. I didn't have anything to do with it. If you want to do an investigation then talk to these people, but don't ask me to do your dirty work for you. If you are so concerned then maybe you ought to take a good look at what goes on every day in your own neighborhoods. It is a big world with a lot of violence and a lot of hate. If you want to lift a finger to stop it or if you want to start pointing fingers at those that you think are the cause of these problems then perhaps you should start in your own circle; where you know the people and have some contact with their lives.

It is too bad that the names of all of these people had to come out. I think everything would have been very different if Dana had sent in her original letter without a name for Chris. The same would be said with what is printed in these pages. These people are not part of your life. I am not part of your life. You need to take what is written here and remove it from the people. This isn't about Dana, Chris, Hillary, Felix, Alex, Leslie, or me or any of the others that wrote columns about this. What this is about is that rape exists within the punk world. It is about the fact that we as people can't communicate. It is about the fact that we as humans hurt each other and it is about the fact that a lot of people in our community have been hurt and are being hurt. Take that knowledge and apply it to your own lives. Look at what is going on with you and with your friends. You have no power over Felix or Alex, and you can never really understand what has happened in their lives. Don't get consumed with this conflict between them. That isn't what is important.

That is all I have to say for now. I hope that HaC can be utilized as a tool to discuss the issues that are important to our lives, but at the same time I don't want HaC to be a tool to sort out the conflicts in specific individuals' lives. I wish that there was some way to avoid naming names, but it is too late for that. Maybe in the future we will be able to get around it, but I can't see a way to do that in this situation.

I apologize to anyone that thinks that I have avoided the issue, or that I haven't taken responsibility, or to anyone that thinks I should have done a more thorough investigation. But think about this. If Lisa came to your town and during a show she said that I had raped Leslie. What would you do? And if she gave you Leslie's phone number and asked you to do an investigation. What would you do? You don't know me. You don't know Leslie or Lisa. If I have to do an investigation then we all have to do an investigation. There is nothing you can do to understand our lives. To understand me, you have no way to know what has happened, and no way to change me or to console Leslie. We are not part of your lives. We are just names, no more real than some characters you see in a movie.

So what I ask is that everyone try to get beyond this concern with who did what and what should be done. When you watch a movie you have no way to change the events or to interact with the actors and actresses. You are only part of the audience here. You are a spectator. You can't participate in these people's lives. So instead of trying to make sense of what these other people are doing take what you see happening and apply it to your life. Try to learn. Listen to what people are saying. Try to understand. Be aware of what is going on in your life. I think this is especially true for us men. We really need to be aware of what is going on. We need to learn how to communicate with people. Women are not objects but people. They get hurt by us. Each of us needs to make sure that we aren't causing more pain. Some of us are the rapists. Some of us are the molesters. Think about that. Think about that next time you get involved in a sexual situation. If you want to do something about rape then start by doing something about the way you behave. I think that is a lot more healthy.

— Kent McClard

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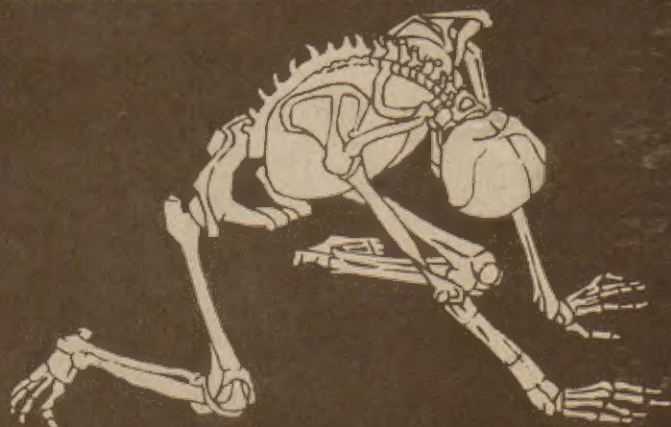
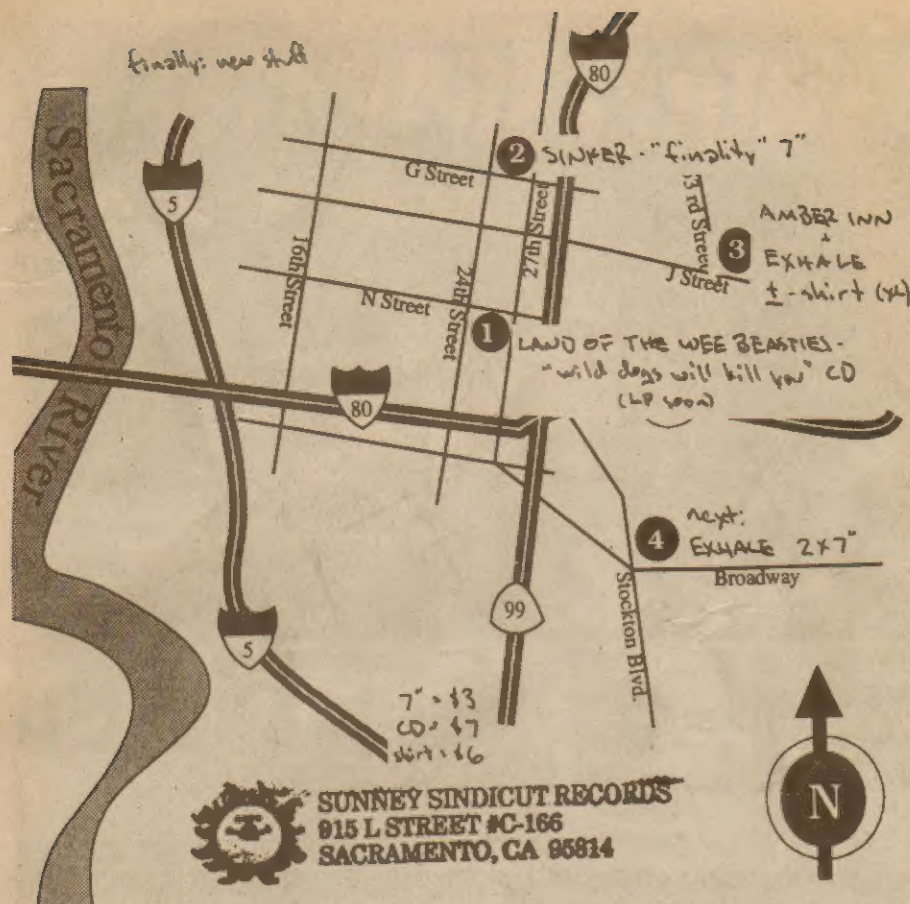
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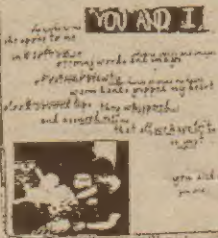
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More Than Music...

The following columns have been written in response to the events that took place this year at the Columbus Fest. Some directly focus on what happened at the fest, others take the happenings there and expand upon them in different directions, and some were written by people who know nothing about the fest. I feel that it's important that everyone have an idea of where the initial motivation for this comes from.

I'm sure that everyone who was in Columbus has their own interpretation of what happened, so keep that in mind, but here is basically what went on... On Saturday a band was playing and a woman started yelling between songs about rape, and at one point the band stopped playing to figure out what was going on. The woman told the singer of the band that he had raped a close friend of hers, and after a short confused conversation the band continued to play. After they finished playing the woman went to the back of the stage and spoke to the singer of the band for a while. The next day when another band was setting up to play one of the members started talking about what had happened at the show the previous day. He talked (among other things) about how disgusted he was that nobody did anything to find out what was going on. People just let the band keep playing. Gradually other people began talking, and the fest basically turned into a big discussion for the next few hours. Lots of people had a lot of stuff to say, and for those few hours they had a forum to say it in. For assorted reasons the discussion shrunk and moved outside, and a few more bands played. There was a lot of tension and confrontation between those who wanted to see the discussion continue and those who wanted to see the rest of the scheduled bands. The day that the discussion happened the people most directly involved (Hillary, the woman who made the initial accusation; and Felix, who the accusation was made toward) were not there. There was a lot more going on that I'm not going to go into, much of it is touched on in the following columns.

I've been trying to decide how I feel about naming the names of all the people involved. It's a strange situation. On one hand I think that people don't need to know. This is their situation for them to deal with in a way that will work for them. I have already seen people say all sorts of stuff when in reality they have little or no actual information about this situation. How many people have actually talked to the survivor to find out what she wants to happen? What I want to see happening is a critical dialogue about rape and abuse and healing and power dynamics and so much more, and to have that discussion naming the names of the people involved in this particular situation is totally irrelevant. I don't want people to think that they can look at this and say "hey, this guy's a rapist, we kick him out of hardcore or we make him see what he did and then suddenly the problem is solved." It's not that easy. The problems and the solutions go so much deeper than dealing with this one individual. We all need to look at ourselves, our friends, and the people around us. But on the other hand I don't want people to sit and read the columns, ignore their importance, and spend energy trying to figure out who the people are that everyone is talking about.

Please remember that—unless you are one of a very few people—you don't have all the information about this. You haven't talked to the people involved, and most of the information you have received has probably been second- or third-hand.

Because Felix is involved people immediately wanted to know what Kent was going to do about Felix's column in *HeartattaCk*. Was he going to kick him off? Was he going to conduct an "investigation?" How was he going to deal with it? Nobody here has the answers; the ten-point plans to solve all the problems don't exist. We've spent a good number of hours talking about this, but that doesn't mean that any solution was reached. Because so many people wanted to know what we were going to do, I decided that I wanted to get out of other people what they thought should happen. So I wrote to

20 folks (and talked to some others as well) who came to mind when thinking about all of this; a mixture of people who were directly involved, people who were at the fest, people who knew nothing of the fest, and people who have in the past had a lot of say about rape and abuse in punk and hardcore and in society in general. I gave people the option to write whatever they wanted about all of this... no restrictions, no guidelines, no limitations. Unfortunately not too many people chose to take advantage of the offer of column space in *HeartattaCk*. It's funny that people can so easily say "fix this, solve that, decide this, tell me the answer to that..." but when you turn it around and ask them to fix something, solve something, decide something, or fucking say anything at all, then suddenly it's not so simple and the answers don't just fly out of nowhere and land right in front of them. For as much as people complain that those people with columns in HaC or MRR or *Profane Existence* or PP have some sort of power over the scene that others can't get, very few actually venture to write something down and send it in. I'm sure that everyone has got busy lives and plenty going on without adding writing a column to an already overflowing list of things to do, but what I'm saying is that *HeartattaCk* exists as a forum for people's opinions. If you think that a particular viewpoint is missing from these pages, then it's up to you to pick up a pen and paper and write your ideas down. *HeartattaCk* shouldn't be about what a few chosen people think. In general nobody goes out and recruits people to write stuff, and to be quite honest I don't think that anyone at HaC should have to. For it to be valuable in hardcore people need to feel that they can contribute to it and take an active part in the dialogue that is going on (or perhaps create a new dialogue altogether). Everyone needs to feel that they can take a little initiative and instead of complaining, do something.

I'm still interested in getting people's perspectives on rape and abuse in punk/hardcore. How can hardcore consider itself a community when the solution to so many problems seems to be kicking people out to avoid having to deal with the actual problems? How can a space be created that can be both supportive to the survivor and useful in getting across to the abuser what they have done and the impact that it has? How can a useful dialogue be continued that makes people see the impact of abuse before it happens so that nobody has to live through the pain?

Please consider this an open invitation to you (yes, you) to contribute your thoughts and ideas to the next issue. Nothing will ever come out of this unless people take the time to think and talk and write and communicate.

Thanks to everyone who took the time to contribute this time around.

—Felix

Theo Witsell

Let's talk about sex. Whoa! I know, I know... pretty controversial topic for a bunch of politically correct hardcore kids... But seeing as how we're all sexual animals we should probably deal with it sooner or later. And considering the way our society has fucked up "normal sexual relations" for so many of us, I'd say now is a pretty good time to start the dialogue. The truth is that most hardcore kids never really talk about sex. It's a pretty touchy subject... not very safe... and it might piss somebody off. Of the 620 people who responded to the 1996 *HeartattaCk* Reader's Poll, 14% said that they didn't like sex. That's more than 1 in 7 people. Kinda high for my liking, though I have no idea what the circumstances of these people's dislike for sex are. Some may be abuse or rape survivors. Some may have just had less-than-earth-shattering sexual encounters. Some may feel guilty because of a childhood riddled with Catholicism or hardline. Hell, some people just may not like sex.

At any rate, assuming the people who responded to the poll represent an accurate cross section of the people reading this, at least 86% of you like sex in some form or another. Me too. Lately though, in the punk/hardcore scene, I've felt a general sex-phobia that both puzzles and disturbs me. I have all sorts of ideas about where this comes from but I'm not a sociologist or a sex therapist... just a horny kid like many of you so I'll leave that alone. The point is that this creepy sex taboo lurks around whether we talk about it or not. I feel its effects all the time. All the talk in the scene seems to be about sexual assault and rape... never about positive sexual relationships and loving and respectful encounters that provide everyone involved with a pleasurable experience. After a while I think people begin to think that's all there is and that there is no alternative. Pretty grim...

I just got back from the More Than Music Festival in Columbus, Ohio. I'm sure you'll be able to read elsewhere in this issue about the "incident" that caused so much controversy at that fest, so I won't go into it here. I will say that I'm glad it happened. Rape and sexual assault are important issues that affect all of us. The fact that this is brought to everyone's attention is so important and vital to our subculture. It forces us to think about how we can deal with things like rape and coercion without the assistance of cops and courts and a system based on power and authority. It forces us to stop talking and start dealing with things. One thing that I was disgusted and frightened by however, was some of the stifling, repressive conservatism that was displayed in the discussion that followed. I sat and watched as person after person stood up and advocated repression of our sexuality as the solution to rape. At some point during the "discussion" (at times more of a shouting/cursing match) someone stood and said something to the effect of "promiscuity is the root of the rape culture and people need to stop going around having sex with everybody and objectifying them and just stay home and masturbate instead." No shit. This sort of repressive ideology has a platform in our community. That's pretty scary.

Not only is that sort of misdirected guilt-based ideology dangerous to our personal freedom, it creates the sort of repressive environment that breeds rape and other types of violence. Instead of tapping into our sexuality in a nurturing, healthy way, it creates confusion, alienation, and violence. Why do you think so many Catholic priests are convicted of molesting little boys? WE ARE SEXUAL BEINGS. Sex is a part of us as humans. If we repress rather than explore and nurture that element of ourselves it can mutate into some pretty nasty things. I don't necessarily doubt the intentions of the people who advocated repression as an answer, but they are tragically misdirected and their "answer" will only backfire.

During that same fest I co-mediated the "queer discussion" which was attended beyond my wildest expectations. It went past time and even continued the following day. We talked a lot about feeling stifled and repressed... about feeling confined and afraid to express ourselves sexually due to a repressive society. As activists many of us spend our lives fighting for liberation from that sort of repression and one of the most discouraging things we face is our own community spouting off the enemy's propaganda.

In an effort to combat dangerous anti-sex propaganda that is reminiscent of the Christian Coalition, some friends and I came up with the idea to have a workshop/discussion at next year's fest on "creating a sex-positive environment in punk" (or something like that). I'm discouraged that such fucked-up conservative moralism has a platform in our community. We need to create an environment that encourages communication, respect, and exploration of our sexual selves. I realize that a lot of the people in our community are survivors of some sort... abuse survivors, rape survivors, and so on. These people need to be included in this process. If anyone has any ideas on how to conduct a workshop on being sex-positive I'd love to

hear your comments and suggestions. And to anybody who wants to tell other consenting people what to do with their bodies and/or sex lives... take your own advice... Go fuck yourself.

—Theo Witsell/1010 Scott St./Little Rock, AR 72202/CTWITSELL@ualr.edu

Vique Martin

Women are taught, in this mythical time of "equal rights," that we can do anything and go anywhere and that nothing will hurt us. That we can be as promiscuous as we want, run through the streets at four in the morning, and take the world on single-handedly. Because we are fed the lies that we have equal rights and power and safety and we eat it up because it's nice to believe in fairy tales. And when we are beaten and raped we point the finger and say "it's his fault" and feel guilty, even though we know we shouldn't, because deep down we know we fucked-up. We didn't listen to our mothers, we thought we knew best, and we got hurt. But we know that it isn't our fault that we got hurt, just that we put ourselves in the situation where it happened.

And this isn't meant to be an open issue, this is meant to be a forum for discussing how people who sexually or physically abuse us suck, and that the whole horrible business has no place in punk rock and that we have to drive the abusers out. But whilst this may be the bubble of punk rock, it's also real life, and even if we are safe at a show, we'll still be walking home from it. We still need to take responsibility for the situations we put ourselves in.

Oh, don't tell me that we shouldn't have to, don't tell me that we shouldn't, for I know this. But we accept that we can't leave our house open when we go out (although we shouldn't have to worry about getting robbed) and that we have to make compromises all down the line, and looking after ourselves in terms of safety should not be compromised just because we're punk, and we think we can handle everything and anything.

Patriarchy tells us that if we are raped then it's our fault for walking home late, for being alone with men, for being promiscuous, for wearing certain clothes and for having a vagina in the first place. And of course, it's all crap. But common sense tells us that (whilst it's obvious that we can and will be abused at any time, by anyone, in any place) we can lower the chances considerably with a little forethought.

Example: I was date-raped two days after my sixteenth birthday. I have slept with lots of boys/men since this time (ten years ago) and yet never encountered an abusive situation in the slightest. I never go home with a man, or invite a man home with me, unless I am prepared to sleep with him. This is my decision, and whilst (of course) not one I should have to make, it is one that means I never get into an entanglement with a boy I am kissing where he thinks I want more than I do.

Yes it's fucked-up that I have to make that compromise, but the whole world is fucked-up and compromises keep you safer. It's about taking responsibility. It's about not saying "I thought he was nice and then when we were alone he ignored what I was saying and fucked me anyway" because that won't cut the mustard. Until you'd stake your life that he's not the type of person to do that you shouldn't be alone with him, because you have to take responsibility for your own safety, because the world is full of wankers.

I've heard tales of girls calling boys rapists because they had sex or oral sex when they weren't able to tell them "No," although they didn't actually tell them "No." People are not psychic. Whilst I feel it's really sad that people aren't capable of voicing their objections, and saying how they feel. That they feel so obligated, or scared, or incapable of communicating that they want to stop at a certain point, or stop altogether, the responsibility has to be accepted by that person. No-one is responsible for abuse if the person they are with isn't communicating with them. If they are simply placing all of the responsibility for the sexual encounter on the other's shoulder. For first and foremost, sex is a means of non-verbal communication, and if you are physically willingly taking part in it then

you are communicating something, and it isn't "No."

Oh, yes, I know it's a dangerous area. I know that it's thin ice. And no-one else addresses the topic because they are scared of offending. But responsibility must be taken by the individual. Example: A rape victim I know got herself in a similar situation not a year after the other, and called up her friend to report this new date rape. Said that she had gone home with a man she met in a club, and he has raped her when she had told him she didn't want to have sex, waking up with him inside her, so she pushed him off and went back to sleep, only to have this reoccur a little while later. Now, correct me if I am wrong, and of course I am not saying that she deserved it/asked for it, but shouldn't she have learnt not to put herself in such a vulnerable situation? Shouldn't she know better?

The world is fucked-up and we take risks all the time. Promiscuity and living the punk rock way increases our risks. You play those games and you are more likely to get hurt. If I lived indoors and had a job as a secretary and got married and had kids and became the suburban dream then I would have less chance of sexual abuse. But I refuse. And I also refuse to take too many chances—I don't hitch-hike, I don't go home with strange men I am not prepared to sleep with, I don't go home with strange men at all. I know that I should be able to go where I want and do as I please and all that jazz. But I don't live in fucking L.A. land, and I take care. I take responsibility for my sexual activity, my relationships, and my life.

—Vique Martin/PO Box 340/Leeds/LS4 2XU/England/e-mail 10136.555@compuserve.com/Simba #12 available for \$2.00 postpaid world

Bryan Alt

I was asked to address the issue of rape—a topic raised at the Columbus fest this year—but first I want to address something I feel has been problematic within the h.c. festival format, the way we as a community interrelate, and that is very much connected to the way in which rape was discussed in Columbus.

I have attended very few h.c. festivals, but this year I made the trek to two festivals: Detroit and Columbus. Both these festivals made some kind of allowance for the organization of discussion groups or workshops, the majority of which unfortunately became miserable failures. Here is the scenario as I see most workshops and discussion groups:

Someone takes the initiative to establish an area of discussion and talk about something they think they can provide insight and information about. (This step is to be applauded.) People begin to gather and some degree of group discussion develops. (A step that also has merits.) As more and more people talk, a range of viewpoints are added into the mix and the topic broadens. Some people have viewpoints different from the majority and when these people make a statement the discussion naturally shifts toward a debate on that persons views and away from the original theme of the workshop. As the debate increases, the discussion diverges further from the original topic, peoples emotions begin to grow and statements begin to be made in the heat of the moment. (Somewhere in here problems develop and the workshop quickly becomes ridiculous.) As the tone of the workshop further changes, people increasingly crowd around and begin to throw their random opinions into the mix. Suddenly the discussion is all over the map, people are often upset, voices are raised, and no one really listens to anyone. People are so busy trying to break into the discussion to make what they think will be a great statement that they don't really pay attention to what anyone else has to say. The original discussion topic is usually a distant memory and the whole event is a waste of energy and time. (This final, circus-like state of the discussion continues much longer than you'd imagine—mostly because people are too worked up at this point to calm down and accept that not everyone agrees with them.)

The problem(s) with such group discussions aren't completely clear to me. It could be that the groups are too large. It could also be that people are allowed to just walk by and jump into the discussion without really knowing what the topic was originally or with-

out hearing all the ideas that have contributed to the discussion. I definitely don't think a group should be strictly held to some narrow confines of a topic. But somewhere there needs to be a brake—a mechanism to bring the discussion back to a connection with the original topic and prevent a discussion from becoming irrelevant. Unfortunately, if all these problematic structural elements of a discussion group were somehow solved, I still don't think any discussion based in punk/h.c. would be very productive because attitudes in our "community" are often so ridiculous.

These attitudes I mention (and despise) are hard to describe. I guess arrogance is a good term to describe the mood that made me leave these events feeling a bit ill and a lot disappointed. The scenario of the average workshop listed above was usually just a recurring exercise in arrogance. The problem is that most people seem to believe their own position is so absolutely right that they don't even listen to the person next to them—much less really think about that other person's position.

Pulling a good example out of all the crap I witnessed is difficult, but one particular scenario says a lot... Two sides of a debate had developed. One side is larger than the other, but the smaller group is lead by a pretty vocal guy who stands his ground. I don't think either side of whatever this particular debate was about is right or wrong. It doesn't matter. What does matter is that a guy from the larger side of the debate had begun arguing with the vocal guy from the smaller side, when someone else from the larger side interrupted the guy from his side to say something like: 'Oh, don't tell him that, he can't help if he's not in that place yet.' This statement illustrates the attitude I witnessed so often, and I see many problems with it.

First, this comment was blurted out so everyone could hear (not that it would have been better if it had been whispered). The problem with the tone of this statement is that it was delivered like the other side was being referred to as if they were some less evolved, primitive beings. It is obvious that the person making the statement believes themselves superior to people who do not believe what they do.

The other problem with the attitude revealed in the statement is that there is an obvious assumption being made that one side is so absolutely right that the other, less developed side, will eventually see the light and agree with their truly right position. This is the kind of attitude at the heart of many discussion groups and the downfall of almost every discussion group.

If everyone is so sure of their beliefs that they fail to listen to others and consider their views, then there is no personal growth—or any growth for us as a community. If we are so disdainful that we don't listen to others, nothing is learned about others experiences and how those experiences lead to the ideas and beliefs they hold. And, if we all stand about with the attitude that we really know the truth and that people outside our 'enlightened' community are foolish and ignorant, why will any of those 'ignorant' people ever give a damn about us or our ideas. By allowing this kind of attitude to prevail in the way we interrelate to each other, we not only hamstring ourselves in our attempt to be individuals working to grow and learn, but also as a community that so desperately wants to effect change.

The issue of rape at the Columbus fest was unfortunately handled with a lot of the same kind of arrogance. Accusations were publicly made at the fest against someone in a band during their set. I will not be naming names. I will say that I don't believe the accuser did a very good job of making their initial accusation, and that the accused didn't handle the encounter very well either. (In the interest of full disclosure, let me say right now that I know the accused and consider him a friend.) Many people at the event seemed to think that the accused simply ignored the accuser and went on with the show. Knowing the accused as I do, I don't think this was his intention. I think the shock of such a confrontation in front of hundreds of people, and the confused manner in which the accusation was sporadically yelled, threw him off guard. Unfortunately, his hasty decision to continue the set and leave the matter unresolved aroused suspicion and anger. To be fair, I don't think the person making the accusation had an

easy time being heard in such a venue and this certainly excuses some of her poor delivery.

After the set, the accused did meet with the accuser for quite a while to discuss the situation. It seems that the accuser claims that her friend was raped over ten years ago by the accused. The two parties tried to come to some common understanding of what incident the accusations related to and to understand the viewpoints of each side. I know little else about the incident in question or the interaction between the two parties at the festival. In a lot of ways, the interaction—or lack of interaction—by the rest of festival-goers is more important to my point.

When the initial accusation occurred, very few people did anything to find out what was going on or to promote and continue a dialogue and resolve the issue. Instead, most people either ignored the entire issue and went on with the show or jumped to conclusions about what must have happened ten years ago and stewed in their anger. Unfortunately, twenty-four hours later this anger exploded and effectively shut the show down.

There were so many problems with the way in which this anger was vented and the way in which the ensuing discussion on rape progressed. I feel a little lost trying to describe the event—it was overwhelming to be caught in the middle of such an angry and counter-productive discussion. The greatest problem was that by the time this discussion ensued, both the accuser and the accused were long gone. And, since very few people had endeavored the day before to learn more from the two parties about the incident, the discussion was largely based on rumors, uninformed assumptions, and a great deal of emotion.

The discussion began intelligently, with an individual who had actually taken steps to talk to the two parties and learn more about the situation. This person spoke about the importance of this kind of even-handed approach to a rape accusation, and did a good job explaining his position and relating it to his own personal experiences. Almost immediately a discussion followed, but it seems that very few people really listened to what this guy had to say. The discussion quickly turned into the most astounding display of anger and contempt I have seen in a long time. I really believe the term 'witch hunt' applies to the atmosphere that ensued.

I understand that many, many people are effected by rape in our society and that it is a very emotional issue. But, emotions took control of any degree of logic in many of the most vocal individuals involved in this 'discussion.' Despite the fact that the vast majority of these people had little or no information about the rape accusation or the parties involved, the assumptions made about and anger expressed toward the accused—and toward other individuals accused during the course of the discussion—were very real and very hostile. Angry outbursts about how rapists should be dealt with in the scene occurred one after another. Most individuals who made any attempt to question the assumptions being made about the guilt of what had now become more than one accused rapist were angrily shouted down with statements like "what do you mean? He raped her!" and "I've heard things about him..." even, "if you aren't siding with the victim, you're siding with the perpetrator!" I find this later statement particularly unsettling because it illustrates the nature of the immediate assumptions being made about the guilt of anyone accused of rape. A large group with this kind of mentality so quickly quieted or drove away anyone who attempted to stray from this witch hunt mentality.

I wish I could say that I saw some kind of real resolution come out of this discussion. I don't know that a discussion about the guilt or innocence of someone accused of rape can ever really come to some kind of peaceful resolution. It is an issue that is far to emotionally attached to the lives of so many for accusations of rape to be weighed with impartiality and clarity. And, a discussion based on rumors and assumptions (and that didn't even include the parties being discussed) could never really resolve anything to begin with.

So how did this entire fiasco conclude? The discussion continued for at least a

10 columns couple of hours. More and more

people walked away from the 'discussion'—including myself—as it continued to become progressively sidetracked by related issues and emotional outbursts. Eventually the discussion yielded to the show and a much smaller group moved outside to continue the discussion. Some bands were to still play when I left.

I have heard very little about the accusations since, other than to talk to the accused further about the charge. How he and the accuser resolve the situation is, at this point, their business. I do know that he has made attempts to find out more about the situation and to try and resolve the issue. And I've heard that at least one store has refused to purchase records affiliated with him. I have also heard that hate mail has been sent to a band from which another accused rapist from the fest is a member.

There were a few factors involved with this 'discussion' that contributed to its counterproductive nature. The attitudes I described earlier were definitely a major factor. Everyone was itching to have their say and very little real listening occurred. Many people just seemed to know they were right—they knew who was a rapist. These people seemed to make the assumption that because their stance against rape was the just and right one, that they needed no information about the actual individuals involved or the accusations that were made before deciding a persons guilt. How arrogant to believe our community is so enlightened about sexuality and 'rape culture' that we can decide who is and isn't a rapist.

Another factor that is much harder to moderate is the emotions surrounding the topic of rape. Those people whose lives are effected by rape (most of us, it seems) have a very difficult time separating personal experience with rape and sexual assault from the impartiality that is really necessary to sort through a rape accusation and figure out what happened. I'm not saying all individuals who have been sexually assaulted are incapable of clear thinking on the issue, but I am saying it is difficult to turn off your emotions. I saw a number of people coming forward in a very emotional state to say that they had been raped and to talk about the issue. I also saw many people emotionally worked up and angrily making assumptions about who was a rapist without knowing any information. Their logic was obviously clouded by emotion. This is not bad or wrong—I applaud attempts to express emotions about this topic and steps to come forward about sexual abuse. However, when that emotion is channeled into anger and blind attacks on people who you know nothing about, that is where I draw the line. What I heard were blanket statements implying that if an accusation was made about a rape, no one would make such a claim without truth to it, and therefore, that accused person must be guilty and dealt with.

These are scary assumptions; guilty before proven innocent. This is the kind of witch hunt mentality that can lead to the destruction of peoples lives without cause. Rape is not always a black and white issue. Yes, there are clear cut cases of rape. Yes, we live in a society that is incredibly sexist, and leads to attacks on people—mostly women—every day. However, this does not give us the right to overcompensate and simply assume that any accusation must equal guilt. I am not saying I know those people accused of rape at Columbus are innocent, but I also don't know they are guilty, and neither did anyone else in that 'discussion.' By the way of thinking displayed by many people present at the fest any one of us could be next. We could be ostracized as a rapist without anything but an accusation from anywhere and since rumor is assumed to be fact, we could do little to defend ourselves.

A third factor in the failure of this discussion is that perhaps such a format (a very large group discussion) isn't the most effective means of resolving a particular rape accusation. Such a group is perhaps better suited to discussing the issue of rape, as a societal problem, and how it effects us. Trying to decide guilt or innocence and punishment of rapists in our community certainly didn't seem to work in a large group forum. And then again, who do we think we are that we can decide if someone is guilty or innocent to begin with?

The 'discussion' on rape and rapists may have been one of the worst case scenarios I can imagine for allowing a discussion group to be lost to our

own brazen notion of superiority. Rape is too serious an issue to be clouded by accusations based on rumors or assumptions of guilt without the facts. As a community we need to be open about the issue of rape and the attitudes in our society that lead to such sexual violence. What we don't need is to be stepping all over peoples lives without real information. Arrogance should not lead us to believe that we are capable of being another individuals judge and jury.

—Bryan Alf/Contrascence/PO Box 8344/
Minneapolis, MN 55408-0344

Sheri

*boy-girl revolutionaries, you and me.
that's what you told me... so SHOW me
—huggy bear*

It was a sticky morning in Columbus, but I was still shaking when I sat down next to Kent. I didn't know him, or anyone in the room, but I wanted to ask him what he intended to do about the *Heartatack* columnist accused of rape. It wasn't really Kent that had me shook. It was the possibility of hearing the same things in his voice that I usually hear from punk boys whenever I talk to them about rape.

I was raped five years ago. While I still have my hang-ups, I'm probably as over it as any rape survivor ever is. The physical act wasn't nearly as traumatic as what I experienced when, two years later, I finally started telling people about it. From labeling me a "babbling, raving madwoman" to insisting I must be lying since I never went to the cops, men in the tiny, male-dominated scene here consistently denied what was done to me. The tacit question posed by my disclosure—"Is this someone whose behavior is consistent with our ideals?"—went unheard in the storm of excuses and skepticism. Unfortunately, while the boy who raped me was backed by his friends and lies about my sexual predilections, and while I retreated under a mound of textbooks, the question didn't go unanswered. The response was obviously "Yes."

I've watched the same scenario repeat since then, from the controversy in these pages to the rape discussion at the More Than Music Fest in Columbus in July. The first reaction is almost always disbelief, the question always *what if he didn't do it?* It's an ironic beginning in light of actual statistics; of the estimated 16% percent of rapes that are actually reported, only 2% of these are false reports.* For those of you not so good with figures, that means for every woman who lies about being raped, approximately 299 rapists lie about their innocence. This smokescreen of doubt marshaled against women's claims, especially since doubt is rarely warranted, only reveals how unwilling the scene is to confront the fact that punk boys rape, or to consider its own complicity.

Because of this reluctance, I'm suspicious of the amount of debate surrounding the issue of "punishment." Someone always tries to defend this focus in terms of being sympathetic; after all, it feels like fairness, justice, empathy. But it begs the question of "to whom?" There are very few women who don't feel at least some degree of alienation in this male-dominated scene. When the dialogue surrounding an issue so relevant to women focuses primarily on men, it only perpetuates this alienation (to say nothing of the effects it has upon rape survivors). I suspect that one-sided compassion disguises an ulterior motive; it's a diversionary tactic which distracts from the survivor by focusing on the rapist. In other words, quibbling about punishment is a way to avoid doing the difficult things necessary to make rape survivors feel safe, and to make women feel valued within the community in general.

Those difficult things sometimes include the untouchable boogeyman of ostracism, a subject which, ironically enough, only seems to be taboo when it comes to accused rapists. Don't believe it? Imagine our outrage if a cop accused of brutality was allowed to remain on his beat. Or consider how our scene deals with bands who've signed to majors labels. As I've pointed out elsewhere, there seems to be little conflict about how these situations are handled; we certainly don't fret about who's going to rehabilitate Jawbreaker. Our position should be obvious when women's lives

and bodies are at stake. The counter argument seems to be that ostracism is somehow punitive. But again, from whose perspective? I was so vilified for writing about what had been done to me that I withdrew almost completely from the punk scene; I am not the first or last woman who's been driven out this way. Please review the previous paragraph if you don't understand, but the fuss about ostracism smells like the sound of a hand-switch to me.

It's also misleading. Not every rape survivor was the rapist kicked out of the scene, and not every rape survivor who does need to have him kicked out forever. I admit I would have liked people familiar with the boy who raped me to question their association with him, not as punishment, but because they were disgusted with what his actions and denial represented. Still, had I been supported better by my community, had I just been heard and believed, I think I would've had the strength to face the boy who raped me anywhere but in a dark bedroom again. I would have been satisfied for him to accept accountability, for him to admit he had a problem and seek help, for him to never abuse others the way he abused me. Other rape survivors might demand he attend counseling, volunteer at a women's shelter, avoid shows at her favorite venue, take a class in gender issues, include a statement from her in his album liner notes or 'zine, or simply be willing to publicly admit to and discuss the incident with anyone who asks. There are as many ways for rapists to take responsibility for their actions as there are rape survivors to suggest which of these makes her feel most comfortable. It's our job as a community to ensure that rapists feel compelled to do so, and to see that they follow through.

At the More Than Music Fest, people seemed somewhat puzzled that rape even occurs in our "enlightened" scene. But it's not so hard to understand. Look at the way rape survivors are treated: men second-guess the motivations behind women's words, if they believe us at all; their needs override ours; they're reluctant to change their behavior even if it hurts us... Drawing the proper analogies is no difficult endeavor. If we really are a community that lives the revolution it wants to create, women must be heard and believed, in discussions, on stage, and in bed. More importantly, in all these places, we must be asked what we want, and our answers respected.

Talking to Ken that morning, he said to me, "But if I look into this and decide not to do anything about it, I'm going to be in real trouble." I still don't know why he didn't think he'd be in real trouble anyway; perhaps it just seemed like too much work for someone not directly involved. But unless we're all willing to make the effort to be involved, our answer to the question posed by every rape survivor—"Is this someone whose behavior is consistent with our ideals?"—will always be "Yes."

* 2% is the same rate of false reports given for other violent crimes; it makes me curious to know how often men who claim to've been mugged are accused of lying. My 1 in 300 figure was arrived at by computing $10 \text{ rapes} \times 16\% \text{ reported} \times 2\% \text{ false reports} = .03\% \text{ of rapes}$. Even if some stats major can fault my method, the 2% figure still means that for every 1 woman who lies about being raped, at least 50 rapists maintain their innocence. Pick the odds that you like better. Statistics are from *Crime Victims Research and Treatment Center/ National Victim's Center*, 1992, and *Salholz, et al.*, cited in *Benedict/Hellen, Virgin or Vamp?* Oxford University Press, 1992, respectively. Information was provided by the Sexual Assault Prevention and Awareness Center at the University of Michigan.

Send all yer hate mail to HaC so I can skewer you properly in print. Send all yer nice mail to Sheri gumption, p.o.b 7564, Ann Arbor MI 48107, with the code 100189. While I'm really gettin' excited about it, force my friends to read it over and over, carry it around in my backpack for weeks because it made me smile, let my eyes linger happily upon it on the bulletin board over my desk, and will never throw it out, I still might not write you back. I hate sending crappy mail and I have very little time to write good mail. Anyone who thinks this sucks should move to Ann Arbor and take over some of the projects to which I've committed myself so that I have time to write ev-

eryone the intimate letters they deserve. Hi to deanne (yes, you) in SF. I miss you, lady. — Sheri

Dave Hill

More Than Music...

Whoever named this festival was pretty ambitious. However, I never made it to any of the previous More Than Music fests so short of hearsay I can't really say I know what the dynamic was like. More Than Music 1997, now that's a whole other story.

Festivals have always served as the highest expression of our community. People drive for hours and hours and hours just to spend a couple of days at a fest. It's the holy kabba of punk rock, the pilgrimage we all take at some time to affirm our faith in our community. It's the premiere event in our culture. And the formula usually breaks down into: good music, buying records, clothes and sometimes 'zines, scattered political discussion, goofy games, meeting interesting people from around the world. The spectacle of the fest is what goes on the stage, though. The stage is the spotlight, the arena where the definitive acts of the fest go down. People go home from fests to relay what went on on stage to their friends. The stage is the spectacle. The stage holds an awful lot of subconscious power at a festival.

On very few occasions have I seen anything 'but music take the stage during a punk rock show. Even at fests, music holds the spotlight. The bands define the fest, they make most of our minds up as to whether or not we are even going to go to a fest, and they make our decisions as to whether or not a fest was a success. After the North Carolina festival in 1996, some kids deemed it a failure because a few of the cooler bands slated to play had unfortunately canceled. Once or twice, things like political discussions or workshops or even four square have taken separate stages during gatherings, but never do these separate stages hold the same reverence as the Main Stage.

Why? Because the music is what punk rock and hardcore is about. It's the common thread that holds us together. It is our creation, something we call our own, and we are proud of it.

It's also easy. It has become convention. It is what we all know and expect. And we are so good at it. Making music, listening to music, just being musical, we are all so good at it. And its the simplest thing to put up front. We are all confident that our music is important to us, passionate, and special.

Anything else we aren't so sure of.

The More Than Music festival 1997 hosted a major conflict of ideas. On the final day of the fest, Boy Sets Fire set an inferno by challenging the audience on their unwillingness to support a woman who, the previous day, confronted the singer of Code 13 for raping one of her friends. The discussion that ensued was emotionally charged and very intelligent. It was clear that the kids in the crowd had given the issue a lot of previous thought, and were trying to weigh their various takes on it against one another. But before long it became clear that the discussion needed a lot of attention and time. And the crowd decided there was no time like the present. So the kids all sat on the floor and had at it. And the remaining three bands sat impatiently outside. Waiting.

No... the kids weren't going to solve the problem of sexual assault and patriarchy that night. But that was never the intent in my opinion. When we talk about punk as an "outlet for ideas" and we pair it with leftist politics, we aren't saying that punk is a political movement or force. Although that is debatable. What I would say is that punk is where we collectively get our shit together and try and change our own lives. It isn't about changing the world, per se, it's about changing ourselves. And part of that process is critical thinking and discussion. And if it is important, if it is really going to be done right, it takes a lot of time. Not just two hours.

No... the kids sitting on the floor weren't the majority of attendees at the fest. And even if they were I don't think that fact alone could justify the decision to "shut down" the show. Majority rule and democratic decision making only help the privileged majorities stay privileged and the majority. The kids sitting

on the floor were few in number compared to the kids outside angry that there was a chance they wouldn't get to see Braid or the Get Up Kids play. It doesn't matter the numbers. What matters is that for once a group of kids decided they were going to be proactive. They decided they were going to play an active participatory role in changing the stagnant face of our community. They were going to have a discussion, and it wasn't going to be confined to some back room or some park three miles away. It wasn't going to happen during some break from all the music. Those kids were demanding that their ideas take a place at the table with the art. If we could be so proud of our music that we showcase it, we should be equally proud of our ideas, no matter how different they may be.

The convention of the musical performance was a wall, a barrier that we erected ourselves, and it was hindering us from ever becoming anything more than just some shallow artsy clique. Punk rock is being commodified and co-opted by the mainstream media every day, and everything we do runs the risk of becoming cliché. The festival was becoming one of those clichés. Those kids who decided they would spend the rest of the evening talking about rape were saving you and I from our inevitable downfall. They were giving new definition to our community. They were bringing our ideas and our personal lives up on to the big stage where the bands sat.

After a while, however, the discussion was met with protest. Large groups of kids started screaming and jeering and making obscene gestures while they chanted "Music! Music! Music!" People urged the kids to take the discussion outside so that the bands could continue. And one woman even went as far as to say the fest was over and everyone should get up and go home.

Yes, a few hardworking passionate individuals put the fest together. Yes, they deserve gratitude for their hard work. What they don't deserve for their hard work is power. The space that was rented may have one kid's signature on it, but it took all one thousand of us to make the rent, and it is a collective space. It is public. It belongs to our community, to the kid who signed the paper, to the bands that played, to the kids who drove twenty some odd hours to be a part. It belongs to everyone. And the problem inherent in that is that one kid is going to make up the schedule and something outside of that schedule like kids sitting on the floor talking about rape is stepping over the power of the schedule. It's denying that one person the power to dictate how the public space will be utilized.

But why, you may ask, does that power need to be challenged? And I would say it's because before now every fest I had ever been to had put the politics, the workshops, the everything-not-music in a back room. It was kept separate, and it was never allowed the same spotlight as the bands. And it deserved it. Our ideas deserve recognition. The same kind of recognition we reserve for music.

People say why don't you organize a discussion-fest. And they smile as if they just some small victory when you answer, because no one will come! But the idea of a discussion-fest would defeat the idea of community that the kids on the floor wanted to assert all along. It's not anti-music. It isn't like the kids planned on coming to Columbus to sabotage the evil music show to have a four hour discussion on rape. It just happened. And the fact that it just happened spontaneously is testament to the fact that it belongs, that it deserves a place other than that place traditionally reserved for it. I want to see a festival appropriately balanced between art and critical ideas or politics. And you can con a back with, well why don't you organize one, and to this I can't really answer. Because I have never taken the time to organize a festival. And maybe I should, maybe I will, maybe we all should. We'll see what happens.

The kids on the floor at that fest were a symbol, a manifestation of what was to come. As intelligent human beings, and as members of a collectivity, our ideas hold a unique power that won't let us keep it in the back room. It's nothing we can help, this sitting on the floor. But its what's to come, I assure you.

— Dave Hill

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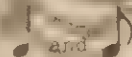
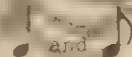
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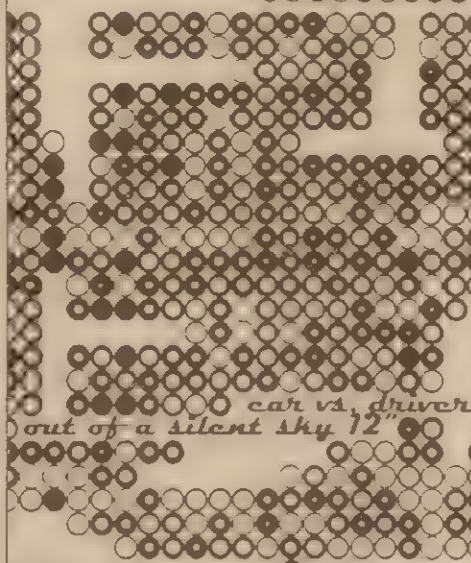


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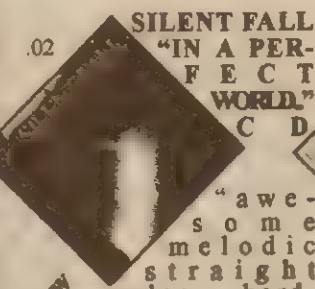
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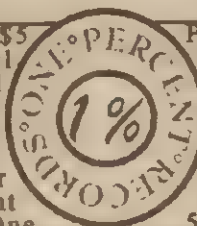


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16 columns

tions eventually collapse, leaving a depressing void where there was once energy, inspiration and creation.

What lasts, having an enduring effect on the world, really changing the way people live and think and experience their surroundings? Answer: Collaborations. It seems so simple but somehow so many of us miss out on the concept. If everybody got

on the concept. If everybody got together, nothing would seem so overwhelming. We wouldn't have to feel powerless and insignificant. That disconnected, lonely, struggling feeling might fade into a sense of empowerment and partnership. Me, that single teacher in a single school, I represent nothing and I can do little, unless I get together to share inspiration with a group of other people who also care. The only way anything significant ever changes is through collaborations.

I am attempting to apply this principle in all aspects of my life, but since you read this column to learn of my educational endeavors, I'll give you that plan. It is called the R E A.C.T. Network. "REACT" stands for Radical Education and Creative Teaching. I may have started it, but it has already gone way beyond my visions. Because there are a variety of people involved, its focus is still somewhat fuzzy. Everyone keeps bugging me to "center it" or somehow declare the

intentions of the group or drop a manifesto or I don't know what, but I have resisted. Not because I don't have ideas of what I want from the group, but because I want it to be OURS instead of MINE. So the best that I can do for a definition is this: It is a convergence of all kinds of people who believe that education, in various forms, can lead to change. We don't all agree about how to use education or exactly what needs to be changed but we all care.

What's being done? You could determine that right now, with a little bit of inspiration. But excluding your most recent spontaneous idea, here are some of the things that are already being done... first off there is going to be a newsletter, put out quarterly, that will include variety of perspectives on education expressed in various ways (through art, essays, poetry, raving and ranting, whatever). The first newsletter will be out shortly after you read this (if I can just muster up some of that power of over-extension to get it done). There's also a webpage in the works. Right now it is under construction, but the address is: <http://www.abacus-es.com/react/react.htm>. The hope is that you will read this and want to contribute your little part to the network, a project that can be brought to the other members of the network through the homepage and newsletter. I am hoping that everyone will contribute just a little bit, so that no one has to overextend themselves and feel alone. Please make that happen.

Write to: REACT
Network, P.O. Box 82168,
Columbus, OH 43202 usa.

I've been told I have no time to hang out or to have personal conversations with people or to wonder about things I used to. I work a part-time job to help my family out with bills and I work 40-50 hours a week

trying to save the damn planet. I was working full-time at my paid job too, but I physically and emotionally cracked a few times—pretty bad. All of this action makes me very much like a machine. I can't think of anything particularly heartfelt this time 'round, so you get news from the field. I hope you feel inspired to act.

Many of these actions were taken by what I'll call "career activists," but most were carried out by regular folk. Many by punk kids even. C'mon. Do it!

* SHELL STATION SHUT DOWN TO PROTECT PERU

March 23. Greensboro, NC—EarthCulture's Brendan Gannon led a troop of bicyclists to protest Shell Oil's horrible environmental & human rights track record, and their recent proposal to drill in Peru. 70-75 activists descended upon the Greensboro Shell station on March 23, chanting, holding banners, & blocking one of the entrances. The group of bicyclists circled the gas pumps for 5 minutes and afterward, 30 activists shut the station down by linking arms around the pumps and politely refused to leave when the 7 police cars showed up. No arrests took place.

Shell will be drilling for gas this July in an indigenous reserve, unless we can act quickly to stop it. This \$2.7 billion project will be one of the largest gas operations in South American history. The proposed site is home to the Nahua and Kugapakori peoples, and Shell's presence threatens to displace them, expose them to disease, and possibly wipe them out completely.

(EarthCulture info at end of column)

* NUCLEAR TEST SITE BLOCKED

April 3, LAS VEGAS, NV—Anti-nuclear activists braved near-freezing temperatures and gusting desert winds to block US Highway 95, preventing workers from entering the Nevada Nuclear Test Site. The demonstrators closed the test site to disrupt ongoing preparations for subcritical nuclear weapons experiments and daily low-level radioactive waste shipments. Seventeen buses carrying workers to the Test Site were stopped on the highway.

* STRAWBERRY WORKERS

STRUGGLE April 13, Watsonville, CA—In the heart of California strawberry country, thousands of workers are struggling for basic rights. It's a fight for all workers, with a familiar backdrop. In the land of the strawberry barons, a handful of corporations take in more than \$650 million a year. The workers earn \$8,500 a season for sunrise-to-sunset workdays. For just 5 cents more per pint of strawberries, worker pay rates could increase by at least 50 percent. But, the strawberry barons say, "No." Tens of thousands of workers took part in a march to demand their basic rights. Since then, solidarity demonstrations have taken place.

(United Farm Workers: 408-761-9979)

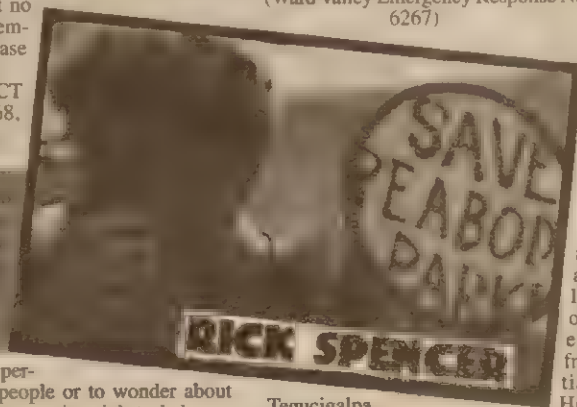
* NATIVE RIGHTS VERSUS NUKE

DUMP
April 25-27, Ward Valley, CA—It was the largest and most important gathering yet in a decade-long fight. Some 750 people gathered here under the hot Mojave Desert sun to defend this valley from attempts to build a radioactive waste dump. The indigenous peoples of the area have vowed never to allow a dump to be built on their traditional and sacred lands at Ward Valley. In an escalation of their determination, dump opponents unanimously agreed they would physically block any further damage to Ward Valley.

(Ward Valley Emergency Response Network, 619-326-6267)

* VIO-
LENT RE-
MOVAL OF
PEACEFUL
INDIGENOUS
D E M O N -
STRATION IN
HONDURAS

May 12, 1997—
At 4 AM, Honduran armed forces and police violently removed over 3000 indigenous peoples from the Presidential Palace in Honduras. The protesters including



pregnant women, elderly and small children. Some of the people have disappeared and are still not accounted for, and others had to be hospitalized because of the beatings by the army and police. All of the food and any of the belongings of the indigenous people was confiscated.

The native peoples had gathered peacefully to protest the recent assassinations of indigenous leaders Candido Amador Recinos and Ovidio Perez and to demand lands that pertain to their communities. These lands are currently occupied by large landowners.

* PROTEST AT MAXXAM ANNUAL MEETING

May 21, Houston, TX—With a 35' inflatable chainsaw, a massive 600 sq. foot banner, and a giant flying billboard, demonstrators crashed Maxxam's annual general meeting, protesting the role the company plays in destroying our remaining ancient redwood forests. (Rainforest Action Network, rags@igc.org, 415-398-4404)

* 10 DAY BLOCKADE TO SAVE CANADIAN RAINFORESTS

May 30, Vancouver, B.C., Canada—In a surprise move, Greenpeace moved its protest from the rainforest to the boardroom of Western Forest Products. Late last night the protesters left the logging site and came directly from a successful ten-day blockade of Western Forest Products clearcut logging operation in the Great Bear Rainforest.

* ACTIVISTS STORM MAHOGANY USER

June 3, High Point, NC—Two EarthCulture activists staged a sit-in at the headquarters of Universal Furniture. The protesters said they would not leave until Universal's president agreed to meet with them about halting the use of illegal mahogany. After more than a year of unanswered phone calls & letters, they quickly decided to meet our demands, and have promised to meet with us. Two dozen other rainforest and human rights demonstrators unfurled a 50 foot banner which read, "Save the Amazon! Don't Buy Mahogany" along Interstate 85, which borders the Universal facility. (EarthCulture)

* U.S. FELONY CONVICTION FOR NON-VIOLENT PROTEST

June 10, Longview, WA—A jury yesterday found six peaceful protesters guilty on charges of Anarchy and Sabotage, handing down the first felony conviction for non-violent environmental action in United States history. The verdict stands as a stark warning to all Americans concerned about the erosion of our civil liberties.

Practicing the American tradition of civil disobedience, two women and five men boarded the log export ship Super Rubin last October 29 to protest Mitsubishi's assault on American forests and its plunder of the local economy. Mitsubishi has consistently been the largest exporter of raw logs from Washington and Oregon for the past 30 years. (R.A.N.)

* PROTEST SHUTS DOWN WOOD CHIP MILL IN NEW HAMPSHIRE

June 16, Shelburne, New Hampshire—Activists from six states occupied R & J Chipping Enterprises. One protester, Paul White, locked himself to a woodchipper shaker with a kryptonite lock effectively shutting down business as usual. Two climbers dropped a banner reading "NATIVE FORESTS NOT WOOD CHIPS" from the operations headquarters. Other demonstrators climbed atop the huge piles of logs awaiting chipping. (Native Forest Network, 802-863-0571)

* McLIBEL TWO FOUND GUILTY

June 19, LONDON, England—Two activists have been convicted of libel in a suit launched seven years ago by McDonald's restaurant. Mr. Justice Bell, who heard the case without a jury, today levied a fine of about US\$90,000 against Helen Steel and Dave Morris, two activists involved with London Greenpeace who distributed a pamphlet alleging that the McDonald's restaurant chain injured the environment and was cruel to animals among many other allegations.

* LAST MINUTE COMPROMISE ON MAHOGANY

June 23, Harare, Zimbabwe—Trade in mahogany was going to continue without any protective measures, but at the last minute on the final day, delegates to the CITES conference accorded the lowest level of protection to the threatened rainforest tree. The Parties to the Convention on International Trade in Endangered Species (CITES), struck a compromise between the major importing and exporting countries of Bigleaf

mahogany.

(EarthCulture)

* EARTHCULTURE SWARMS MAJOR BURMESE TEAK IMPORTER

July 1, Wilmington, NC—About twenty environmental and human rights activists from all over North Carolina descended upon one of the US' leading importers of Burmese teak. One activist chained himself to the large Dean Hardwoods, others blocked the entrance and gathered in front of Dean's headquarters holding banners reading, "Dean's Making a Killing with Burmese Teak," and "Stop the Tropical Chop!"

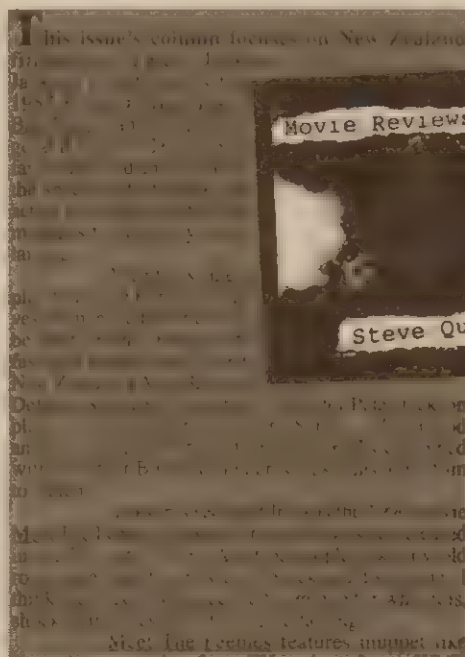
"I am not leaving until Dean Hardwoods stops stealing teak from the Burmese people," said EarthCulture's Rick Spencer (yours truly), who chained himself to the sign. "Commercial rainforest logging is destroying the planet's most important ecosystems, and the cutting of woods like teak, mahogany, and lauan are even costing people's lives." (EarthCulture)

* ACTIVISTS SEIZE ILLEGAL TEAK!!

July 12, Bethesda, MD—Members of EarthCulture and Rainforest Relief entered Scan Furniture and announced they were taking illegal teak imports stolen from the people of Burma. They then proceeded to take several pieces out of the store and one activist locked the front doors shut and locked his neck with a bike lock to the doors. (Rainforest Relief, relief@igc.org, 718-832-6775; or EarthCulture)

Oh and by the way, I really liked what Kent wrote last column. I am much more distanced from punk now, but I do still have thoughts about getting the old band back together & all of that. And that just may happen; however, if someone told me 10 years ago, I'd be learning to play the banjo, singing in a bluegrass band, making copies for a living, and buying a house in rural NC, I don't know what I'd do. Age does change the fuck out of you, but I still stand for the same things, which I am proud of.

Write me to act, not to talk. I'm telling you... I'm a jaded bastard. c/o EarthCulture/PO Box 4674/Greensboro, NC 27404/910-854-2957/earthcul@nr.infi.net



Next: The Teenies features puppet characters preparing for a TV variety show. While getting ready they fuck, shoot heroin and have flashbacks about Nam. When the show is wet to air the main act, a distraught female hippo, won't go on so the director, a little fox, fills in and performs his act, something the producer was trying to prevent throughout the course of the film. The first line of the director's song is "Sodomy, some people think it very odd of me." This is sung with glittery cardboard butts dangling over the stage and dancing showgirls. It seemed very funny and very weird to me. The movie ends with the distraught actress gunning everyone down. While it may be crude I found this film to be incredibly funny. This is definitely something not to watch in front of parents, religious people, little kids, etc.

Jackson's third film was the 1992 horror film *Dead Alive*. Jackson really pulls his shit together with this film. The movie has excellent cinematography, acting and special effects. It looks as good as any studio film. The film is basically a zombie movie. A woman is bit by a Sumatran rat monkey and becomes a zombie who craves human flesh. Her son tries to keep things under control but fails and soon the small New Zealand town is crawling with zombies. Need I say more?

Jackson's fourth film is my favorite and one of the best films ever made, 1994's *Heavenly Creatures*. The screenplay is by Frances Walsh and Peter Jackson. The movie introduces Melanie Lynsny and Pauline Yvonne Parker and Kate Winslet (soon to star in this fall's *Titanic*) as Juliet Marion Hume.

Heavenly Creatures is based on a true story that occurred in the early fifties. Two girls, Pauline Parker and Juliet Hume, both in their early teens, kill Mrs. Parker by bludgeoning her with a rock. The film starts off with a bookending and shows the two girls taking turns bashing in Mrs. Parker's head while she crawls on the ground trying to get away. They then run out of the park covered in blood screaming bloody murder. Jackson intercuts this with sepia toned black and white footage of the girls sailing off on an ocean steamer together. The footage is used to illustrate the girls' dream of moving to South Africa together. The sepia toned footage is shown throughout the film. Depending on the girls' outlook of current situations Pauline is either accompanying Juliet on the boat or she is left behind on the docks.

The film shows the girls meeting at Christchurch girls high school in New Zealand in 1952. They meet in art class and form a quick bond while they both sit out of their PE class due to childhood illnesses. They trade stories and we learn Pauline suffered from a bone disease and Juliet from TB. The girls soon become best friends and immerse themselves in a fantasy world filled with princes and princesses, movie stars, and giant butterflies. All of this is fueled by the music of the Italian tenor Mario Lanza whom the girls both love.

Shortly after meeting each other the two girls kiss while playing and begin to fall in love. As the movie goes on the girls' relationship grows deeper and they immerse themselves farther into their fantasy world, which they have named the fourth dimension. In the film Juliet explains in fourth dimension there is no religion and the movie stars are saints.

Mrs. Hume worries that the girls have an "unwholesome" relationship with each other and informs Mrs. Parker of it. Mrs. Parker takes Pauline to see a psychiatrist and he diagnoses Pauline as homosexual, but tells her not to worry because medical science is growing by leaps and bounds and a cure might be around the corner. The girls parents try to keep them apart so the couple plans to run away together. Juliet's parents split up though and plan to ship Juliet to an aunt in South Africa. The girls develop their plan to runaway and decide that Pauline will simply accompany Juliet to South Africa. Mrs. Parker won't give her permission for Pauline to get a passport, though, so they hatch a plan to kill her and get her out of the way.

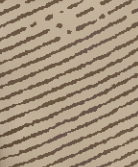
The film is a very well told love story, sometimes it's hard to believe it actually happened. I thought it was strange when I learned that Jackson, who is basically a horror film director, made this movie. His black and off kilter sense of humor come through though in the clever dialogue and in the girl's fantasy world where claymation like characters chop each others heads off and aren't afraid to drop a portcullis on each other. The movie makes good use of the computer animated sequences and they are used only to help tell the story, not to showboat computer graphics as in films like *Independence Day*.

I've left a lot of the story elements out, including the couples' fate, and gave a rather brief overview of the film. The movie is a very detailed and complex study of the girls' relationship with each other that has to be watched to be appreciated. This is one of the best films ever made.

Jackson's fifth and final film to date is the late 1995 film *The Frighteners* starring Michael J. Fox. It's Jackson's first Hollywood film and my least favorite. While *The Frighteners* manages (columns 17

Sometime after my shift a few months ago—
Hoo... hoo... hoo...
Hoo... hoo... hoo...
Hoo... hoo... hoo...
blinks...
shakes a paw...
under a pillow...
he? W... I'm...
and see...
just like...
warm and...
where...
are fine...

It has
easy job been...
ho hi...
The old boy...
place went...
you or...
she's sold...
phon...
there...
about the animals and people



As an advocate, I have learned so much about myself and how I deal under crisis situations. I have been able to learn better communication skills and apply it to my life. In addition, I have gained more in depth knowledge about various sexual assault issues, new and old. Most of this education has come from our monthly advocate meetings where we have discussed topics like the legal system, roofies, and same sex couple abuse. I would like to focus the rest of this article on a presentation that completely shocked me, for it was new and uncharted.


The topic was alternatives to the legal system. Many women choose to not pursue the legal system for many obvious reasons such as money, public embarrassment, or the fear that the D.A. will not take the case. Some seek to find justice their own way. Many start by working on healing themselves and bringing back normality amongst all the trauma. They can take assertiveness and self defense classes which are great for empowering oneself. While gaining personal strength, some choose to take justice in their own hands. They may do this with a confrontational approach, a relatively new and underground method started in Santa Cruz, California.

It is now all over the west coast and growing from what I hear. It is not a part of my rape crisis center per se, but some women in the community are involved in this underground group. To clarify, a confrontation is what happens when a survivor wants to let their perpetrator know about the hell they have gone through since the assault. They choose to confront in a safe environment, where everything is planned.

The survivor can seek out this group of women and plan where the confrontation will take place. The survivor can always back out on a confrontation, the power is all in her hands. The group plans where the confrontation will take place—it can be in a restaurant, workplace, or at their house. The group will go with her there, handing out flyers and educating people around about the issue. The group will surround the survivor to support her as she tells her perpetrator what he/she did and how it affected her. Although there hasn't really been a situation where the perpetrator got violent, the group is all trained in self defense just in case. The confrontation only lasts a few minutes, and it is a chance for her to empower herself by speaking out.

To date, there have been no legal ramifications. The confrontation itself is so

There have been a lot of successful confrontation stories; some big, some small. For instance, there was a sexual harasser working on a ferry in San Francisco Bay. He ha-



So this alternative may not be for everyone and some may say it's not the right way. But imagine not being believed or being ignored by mainstream and legal methods. This is not a violent method and it gives the chance for a survivor to speak out. I support survivors trying to heal—and my job will not be over until that hotline stops ringing.

Danielle Arcidiacono/PO Box 14228/Santa
Barbara, CA 93107

**Guest Column
By Jonathan
Hicks**

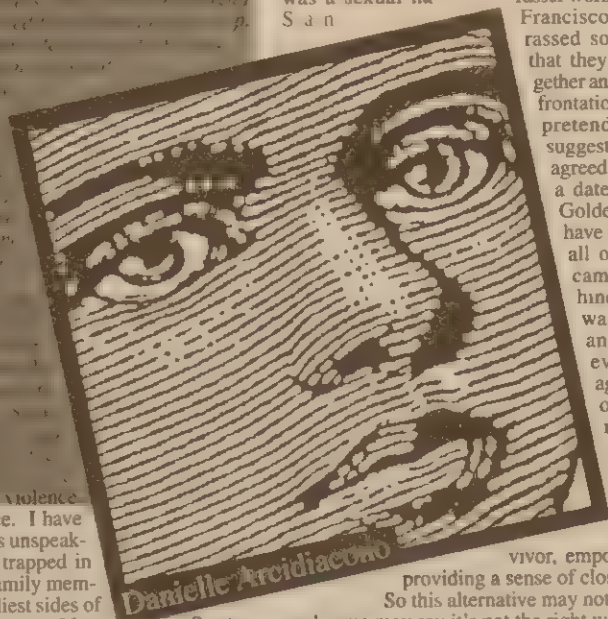
Recently I fell upon some interesting information that is able to critically cripple this country, perhaps the whole world. What runs all of capitalistic America? Besides greed, the answer is computers. Every company uses a computer in one way or another. The biggest way of communicating has become modem and fax lines. The cash registers that take our money, the computer I'm writing this on are both now very similar. The IRS, Social Security Program, hospital systems, Department of Defense, state and federal criminal system, FBI, CIA, all phone companies, transportation companies, every business in the US and the world all have one thing running them: Computers. What's the point of telling you this? Everyone of the above systems, programs, and companies will be no more, as of January 1st, 2000. This not some crazy prophecy, it's hard-line fact that no one wants to say out loud.

The basis of all this is very simple and logical. All computers have an internal clock that runs all the time regardless if the computer is on or off. This clock is based on a two digit number system. Instead of the year being 1997, the computer knows it as just 97. When the new "millennium" comes around all the computer clocks will register 00, instead of the more accurate 2000. This doesn't look like it should be a problem and most people reply with the usual "Who gives a fuck?" The social security system and the state criminal systems give the best example of what's to become in 2000. On January 1st, the numbers for the date system for social security will show the computer that the year is 00. The S.S. computer figures how old a person is by subtracting your year of birth by the current year. In 2000, every citizen will be negative years old. If you're 30 on January 1st, 2000 you will be -30 to social security. The computer will see this as an error, following the safeguards of the program, and will look to correct it. When all the ages in Social Security records show negative numbers, numbers that are not possible according to the computer program, the computer will become confused and crash. The severity of the IRS, Social Security system, in fact the whole government, stock market, and capitalistic America in all it's corrupt glory crashing at the same time will be the end of everything created since the early seventies. To give a recent fuck-up in the system because of what's to come, an accident in a Connecticut state correctional facility paints the perfect foreshadowing. Several inmates in Stamford were accidentally released. Each of these inmates' sentences extended far into the next century, but the prison's computer calculations showed they were long overdue for release. Because a human being was watching the screen the inmates were found and returned. In 2000 their won't be enough people to stop the problems that occur

Several companies are researching for a quick-fix way out of this problem. American corporations are expected to spend 300-600 billion dollars in the next three years in order to fix it. Despite their hopes there is no easy quick-fix method available. The programs are very old (mid-seventies to early eighties) and the original programmers are retired or dead. Inside the program there are millions of lines of code that make up the basic parts of the program called the Source Code. Companies are making programs to sort through these lines of code but it is a long and expensive process. If you notice anything about capitalism is it has no patience and is very miserly towards money. It has been estimated that only a quarter of all major US companies have the funds needed to support a project of this size. Despite this, only one company has been able to make a substantial program that is effective enough to even begin to fix the problems ahead. It has been stated that it would take a programmer fourteen years to fix one program's problem if they were able to fix one line of source code per second. We have three years. There is a large ratio between what we can do and what has to be done in next three years and our best computer analysts and professors have already accepted the fact that on January 1st, the year 2000, the force behind everything that runs industrialized society will be finally silent.

The main regard I have concerning any of this is the fact that the government continues to manipulate the press and others forms of information being fed into our naive society. Most major companies and government deities refuse to openly inform and discuss to the sheep of society what is happening to America's future for fear of mass hysteria and public embarrassment. If they did allow word of this into society they would shoot off another 1930's-like depression. I'm skeptical over their feeble, almost no attempt, to control or even acknowledge a problem that will shutdown America, and paralyze the world for several years afterwards. Think, in two years we may have a worldwide society devoid of welfare plans, government control, poor people, rich people, missile threats, and forced labor. Not a bad consequence is my reasoning. I myself will be watching our computer controlled capitalistic society destroy itself that night on my own computer. No one has the sense of urgency that this thing requires, and I will welcome society's second chance with a toast. Get your champagne bottles ready. Time is of the essence. Two years, 44 weeks, and counting, to be exact.

Jonathan Hicks/7375 Estrid Tr./San Antonio, TX/210-661-6906



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By Jonathan
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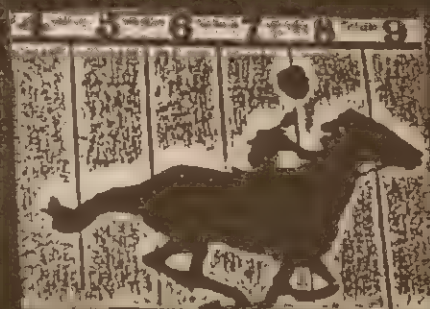
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the war of the suns of light and the suns of darkness

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crimethinc@pobox.com

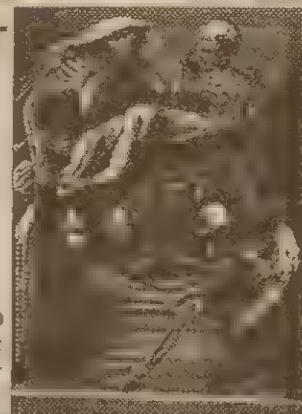
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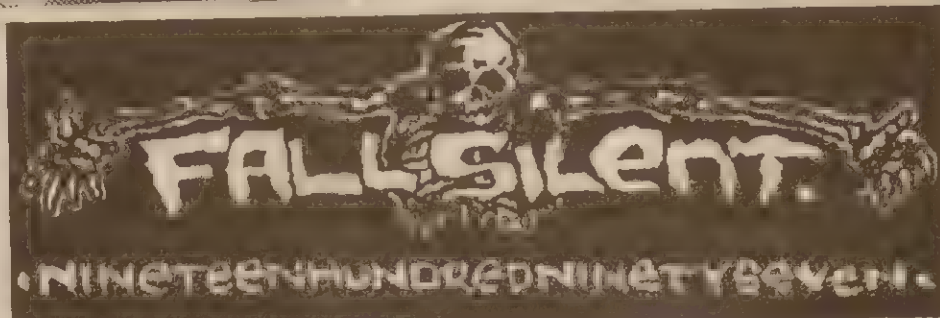


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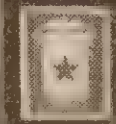


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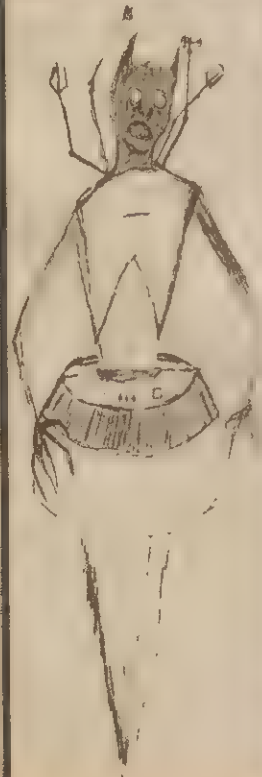
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fanzone reviews

ANATHEMA #1 11x8.5 \$2 36pgs

This is the two authors' first attempts at doing a 'zine, and I would say that they did a good job. They are both perfectionists which shows in their work. The layout is great and their writing is very clearly thought out. There also is an interview with Adam Nathanson of the (Young) Pioneers, and Erik Funk of Dillinger 4. Plus rants on capitalism and the B.L.A. With some reviews and pictures thrown in this 'zine makes up a good read. 33b (PO Box 8863/Minneapolis, MN 55408-0163)

ANDROGYNY? 5.5x8.5 \$1 40pgs

I hadn't expected to enjoy this 'zine as much as I did, even though I will admit it needs some work. I picked it up coming out of the jaded haze of a mass 'zine reading weekend due to our imminent deadline. My only real complaint was that the copy job was a bit shoddy sometimes, making it difficult to read. The editor, Nita, covers personal and political topics that she feels passionate about such as androgyny, capitalism, Christianity (with many unsettling Bible quotes in tow), alternative medicine, marriage, e-mail, road kill and much more. I hope she keeps doing this projects because, as it gets more refined, I think it will get pretty damn good. (Oh, and thank you for returning that batch of missent 'zines!) LO (Nita Bowerman c/o N Anderson/RR#3/Brockville, Ont./K6V 5T3/Canada)

ANTITHISESTABLISHMENTARIANISM

#2 5.5x8.5 \$1 118pgs
Once you get through all the long interviews with Piebald, (Young) Pioneers, Suppression, which happened to be the longest, and Race Traitor, you get hard facts on the disgrace of our civilization and disgusting statistics to prove it. In these type of 'zines, pessimism is a major strong arm to the writing. I've got to agree though, even for being such a positive person, that when the hard, cold facts smack you across the face over and over again it's hard to keep your head up. Almost all the articles, being around 10 pages each, have a political significance: our government trafficking drugs, more animal experimentation information, the manichurian candidate, etc. This 'zine is so fucking thick but goes by pretty quick. I really don't know the price of this issue and I decided to put at least a dollar, if not more. SA (Greg Neate/PO Box 21811/Roanoke, VA 24018)

APOCALYPSE FANZINE #2

8.5x5.5 \$1 48pgs
With a name like *Apocalypse Fanzine* I was expecting a bunch of straight-edge tough guy pseudo-satanic posturing a la Integrity or anything out of Syracuse, NY. Yeah it is a S&E 'zine, and there is some animal rights preaching going on, but *Apocalypse* is really a music 'zine and a quality one at that. There are interviews with Ensign, Snapcase, 1134 and H2O. The H2O interview is the best as it features Toby running off at the mouth about nearly everything under the sun: his crews, S&E, Epitaph, touring, heads in bags and Warrone. Snapcase talks about seeing a ghost. The photography is great and is anchored by numerous shots by Dave Mandel. This was a pleasant surprise. OB (18995 W. 115th Ter./Olathe, KS 66061)

APOCALYPSE/BARBIE 4.25x5.5 64e 28pgs

I have reviewed *Apocalypse* before and I think that the guy who does *Barbie* also does *BundEdge* 'zine, so I was familiar with the styles before I read this joint venture. First of all there are major minus points for the monster crew band in the centerfold, but that was made up for by dropping Chip Watson's name in the introduction. The 'zine is made up of band pictures and small essays or "thoughts" from both the editors. OB (Apocalypse: Dana/33051 Seabright Dr./Dana Point, CA 92629/Barbie: 26481 La Zanja/San Juan Capistrano, CA 92675)

ASSWHINE #1 5.5x8.5 \$1 50pgs

Carmie McNich creates an exciting world through her drawings and witty comments. These tales are her very own and her sincerity and genuine openness to us is well accepted. Her comics are short interludes in her life from standing in line at Trader Joe's pondering deep thoughts about the people around her or a friend's past experience brushing by Dr. Death himself. Dr. Jack Kevorkian. Carmie's slices of life are intriguing as well as self-absorbing. I advise anyone to check out *Asswhine*. SA (PO Box 481051/Los Angeles, CA 90048)

AT EASE #1 8.5x11 \$1 32pgs

At Ease is a cut and paste music 'zine from NY. Elliot, Ink and Dagger and Constantine Sankath are interviewed. Also there are show and record reviews, band pictures, and some writings on sexism, relationships, and skating. I think this guy likes Snapple a whole lot. OB (Paul Warham/311 Washington Ave./Oneida, NY 13421)

AUTOMATON #3/STREAMLINE #4

5.5x4.25 \$1 104pgs
Another overwhelming little package that is almost as fat as it is wide and tall. Really D.I.Y. (Translation = pretty sloppy xerox job.) *Automaton*, as its other states, is somewhere in the poetry-esque category. Sometimes, such as in this case, a booklet's layout is really a hindrance to the enjoyment of an otherwise promising publication. It's tough to trudge through this because it's over 100 pages of type-written text that comes out smudged, faded, cut-off and muddy-looking in places. It's just tough. *Streamline* is also in this typewriter font, but isn't quite so poetic sticking with anecdotal personal issues. If this were done in 8.5x5.5 format, it might prove much more effective. DO (Neil Simon/RSC Box 2664/Pomona, NJ 08240 or Ian/3312 16th Ave. S./Minneapolis, MN 55407)

BREAK THE BROKEN #1 6x8.5 \$1 48pgs

Most of the articles are "ve" and "p" sections, such as inspiration, strength, and all that, but the editor also discusses some personal issues and stuff. Overall, I thought this was pretty good. I would be better but I think I just have a sense of the person behind the pages and it was certainly a nice effort. Looks nice, too. LO (Ross/550 Berridge Rd. West/Myson Green/Nottingham/NG7 5JU/U.K.)

BONDAGE #2 8.5x11 \$3 36pgs

Without even looking at that address I knew this 'zine was straight outta SoCal. The layout is straight up Indecision/Tidbit - nice big clear band photos and the ripped edges, cut and paste wording. Unfortunately the writing is not very good. There is an interview with Kevin Arnold Syndrome and lots of nice pictures. There is even a full color, straight-edge centerfold featuring some young boys wearing X's and basketball jerseys. OB (26481 La Bana/San Juan Capistrano, CA 92675)

BABY TEE'S & CHAIN WALLETS #2

4.25x5.5 \$1 40pgs
In addition to contributions from death row prisoners and an abbreviated history of S&E by a 13 year old girl, this 'zine is all about Eric and his quest for meaning in his recent history of moving around and "leaving hardcore." I don't get the sense Eric really left, he just experimented in being a leader and from the way it sounds, was really resented and hence grew a bit frustrated trying to link politics and punk rock. All in all, there are shards of hope in this 'zine, my opinion warrants a dose of humility and perhaps a little humor, but that's just my opinion. CKC (Eric S./PO Box 30/New Berlin, PA 17855)

BADASS NATION #4 5.5x8.5 \$1/trade 48pgs

And you thought police brutality was no laughing matter... Only those with a sense of humor need apply for dual citizenship to the Nation of Badass. Funny hits on fashion punks, amusing Johnny Rotten quotes and comedic pictures with equally worthy captions. A serious paragraph or two on anti-animal liberation (I hope the author was actually joking here), anti copyright, mail fraud and a more extensive piece on pirate radio, as seen in *Pump Up The Volume*. Also reviews and interviews with Choking Victim and Limecell. So be it. JLG (1032 Goodwin Ln./West Chester, PA 19382)

A BARREL OF MONKEYS 8.5x5.5 \$1 24pgs

Somewhat disturbing and dismal come about a monkey whose life just isn't going well. A shot to the phrase that life could be a barrel of monkeys, meaning fun, when this monkey's life pretty much sucks. When not drinking alone and kicking cats, this monkey meets other creatures who only seem to intensify its loneliness and fulfillment with there indirect commentary on his life. There is little text or dialogue but the pictures speak for themselves. The drawings themselves aren't even cute, adding to the whole. LO (Roby Newton/16 Mallett St./Chapel Hill, NC 27516)

BIG FISH #1 2x3 32e 32pgs

This 'zine is hilarious and so goddamn cute! It contains a list of how to tell if your friends are turning into vampires, another list of how not to scam, a review of the Puntians last show, a critique of the movie *Brazil* by Terry Gilliam (who happens to be my and the author's favorite director), the truth about the Spice Girls (they are actually very dangerous aliens), a list of books to read that sound interesting to me, a recipe for black bean soup and a secret helpful hint that I won't tell you. All that in the smallest 'zine I have ever seen! Even if you are not interested in any of the things listed above I suggest getting it just for the novelty. 33b (Bob Kamzelski/500 W. Beaver Ave./State College, PA 16801)

THE BIG W.I.G. CONSPIRACY #1 5.5x8.5 \$1 36pgs

This 'zine is an extension or documentary outlet for the Women's Issue Group at Centennial High School in Arizona. A big portion of the contributions were by female students at this high school. In general, it covers stories, tales and adventures of self-realization and absorption. Many of these topics they write about deal with patriarchy, clashing cultures, reform, etc. Not your average high school collective fanzine. SA (625 W 1st St./Tempe, AZ 85281)

BLACKLIST FANZINE 5.5x8.5 64e 24pgs

Standard fare here. A few reviews, some band photos and an inventive column about creating your own religion. The only piece here that deserves a shiny star is the lengthy Avail interview. Tim, Beau Beau and company always seem to have interesting perspectives on things, here they include videos, voting, being courted by majors and transitional points in life. The proprietors of this 'zine are obviously passionate about hardcore which helped me overlook the 5 minute cut-and-paste layout. Overall, there are a lot of similar publications who try to dabble in a bit of everything, many of which are a more enlightening read. SGL (PO Box 1431/Ojai, CA 93024)

BLIND TO FAITH #1 8.5x11 \$1 26pgs

Blind to Faith sports the following: an appreciation for punk rocks past, a rough and tumble attitude, a nice clean cut 'n' paste layout and a love for one of the finer things in this world—professional wrestling. In this the inaugural issue get an interview with Tony Erba that focuses on both his latest band, Nine Shocks Terror, and his potential future in the squared circle, a reprint of an interview with Darryl of the Bad Brains (circa 1980), record and 'zine reviews, a reprint of an interview with Barry of the Necros, band pictures, and a report on a wrestling card that featured a thumbtack match. I can definitely envision the editors sitting on the couch with a six pack, the punk rock cranked, and ECW on the television. OB (4311 Lorain Ave./Cleveland, OH 44113)

BLIND TO FAITH #1 8.5x11 \$1 30pgs

I never thought one interview could give an entire 'zine a name to remember. *Blind to Faith* offered me one of the most interesting interviews to come by. Ryan does 4 interviews here: Asshole Parade, Fang, In/ Humanity and another C.R. interview. The In/Humanity one opened a bit of personal "other life" type realities. They discussed Chris's (the vocalist) life on stage. When I mean by stage I'm not talking about an acting career or Broadway, but nude swingin' and jinglin'. Yeah, Chris talks about the exploitation and greed involved in the sex industry. You just don't hear about stories like that, even from time to time. Other than that, your basic shit—pages of pictures and reviews. SA (PO Box 771296/Lakewood, OH 44107)

BURN COLLECTOR #6 5.5x8.5 75e 12pgs

A short telling of Al's awkward adolescence and how he acquired many of his vices. In his witty and intelligent style he recounts his first encounter with his favorite drug—coffee, the drunken effects of sleep deprivation as well as his first encounters with punk. If you have read any *Burn Collectors* before you know that Al has a talent for telling tales. Although this issue is surprisingly short, I was not disappointed by the content. LO (Al Burnan/307 Bluendge Rd./Carrboro, NC 27510)

BLOODREDLIPSTICK #1 5.5x8.5 \$1 24pgs

I call it poetry, they call it journal entries. Despite the fact that I'm not really a big fan of poetry I still enjoyed what they wrote. The different entries had a negative and pessimistic feel towards them which always gets my attention. The layout was simple and a bit blah, but I think that adds to the character of the 'zine. There was a neat little one page deal as part of the intro about how society puts too much emphasis on finding a significant other which I really enjoyed and agreed with. 33b (Daryl/2026 Russel St./Bellmore, NY 11710)

Nine stories of body excretions ranging from cum, to spit, to breast milk. The stories are funny although a bit on the gross side, especially the story about the "super special sauce" on the burgers at Burger King (use your imagination). He may put more out if he receives more stories. 33b (Migraine/PO Box 2337/Berkeley, CA 94702)

This issue of *Bug* is 100% 1980's big hair and spandex cock rock. This is a truly funny zine. The editors interview Enuff Z Nuff and Dee Snyder and also recount their own adventures when they were metal heads. Some of the material used in the layout had me laughing out loud. I mean how can you go wrong with an article entitled, "The Night of my Dreams Warrant Live in Concert" OB (PO Box 534/Boise, ID 83701)

A newsletter full of clips from other newsletters. Interviews with Good Riddance and the Fixtures. Blah. Writing on the Zapatistas and not much else. I could see some kids into snotty punk rock fiddling through this issue. SA (Matthew Kelard/1156 Monument St./Pacific Palisades, CA 90272)

This book is about being on the road with the Nomadic Festival of 1996. In a nutshell the Nomadic Festival is a whole bunch of anarchists, hippies, punks, etc traveling across the country stopping in cities to put on their performance of guerrilla theater. This book was originally done as a "zine" but they found it easier to print it as a book. Most of the writing is done by Sascha Altman Dubruff although there are a few contributions. I didn't think I would enjoy this as much as I did. Sascha writes about traveling from city to city and about their own lives. I also have a lot of information about who are the nomadic traveling stories or for people who are thinking of planning this type of event. 33p (Biodlink Press/PO Box 7414/Philadelphia, PA 19101)

A 'zine that I can really relate to. Combines personality in every quick story or dream with witty probes about "life and how to live it". Mr Dombrowski seems to follow the same line of thought in most of his writings. This is why personal 'zines are so fucking cool. "There is on this paper a forest... where we used to belong." SA (Scott Dombrowski/ 102 E Liberty St. Apt. 205/Savannah, GA 31401-4438)

From Hull, England a chronicle of the life of a guy named Russell. Lots of good humored stories about the significant events that have determined the scope and content of this issue plus long and revealing interviews with Texas Is The Reason and Woffie Retard. Also included are brief chats with Fugazi and broccoli and equally brief 'zine and record reviews (though there are more than 200 in all). The fun stuff scattered throughout the pages are Russell's tales of personal adventure and intrigue. A lot of good stuff, including a few of the author's unpublished manuscripts and of course a few sex fantasies for good measure. Quite a bit of info relevant to the scene in Hull is also provided. All around this is a pleasant read. **SJS (Russell/PO Box 43/Hull/Hull 1AA/England)**

Another page from the life of Greg Knowles, western PA resident and scene documenter extraordinaire. He reviews a bunch of truly underground music and "zines with short and concise reviews, occasionally covering a label's entire output. A couple show reviews and an overview of Flow United and the road trip to their next to last show precede information about the evolving NW Pennsylvania scene and it's performance spaces. Greg continues with essays on rewriting history, high school reunions in the movies, Frida Kahlo, swimming and driving in Florida, the PA sales tax, metallic hardcore and the roles of clothing/uniforms in hardcore. It's amazing sometimes how much good stuff can be crammed onto a double sided sheet of paper. SJS (PO Box 680/Conneaut Lake, PA 16316)

Greg Knowles cruises along at the speed of life sending us notes and observations on his experiences. These issues cover travels in Florida, us ailing father, the bands and scenes of Eastern Pennsylvania, Western Pennsylvania and Ohio. Also thoughts on pit apes, pawn shops, Frida Kahlo and Tamagotchis for starters. Smart, critical and good natured musings that find universal relevance in day to day events. Reading through a bunch of *Chumpies* only strengthens my belief in the importance of a good musings of an older man with a larger, more experienced perspective. We think about and sharing with others is a high calling indeed. I for one look forward to *Chumpies* 88-10000... SJS (PO Box 680/Conneaut Lake, PA 16316)

Awesome 'zine from Argentina. I think these guys have one of the best scenes running right now. I loved the drawings and photos. This reminds that my Spanish is getting rusty. Go and get this right now! Well what are you waiting for?¹¹⁰ CH (C.C 1768/(1000) B S A S/Argentina)

"I've been waiting for this issue to come out. *Clean Winner* is the type of 'zine that can actually give me some sort of quivers just by looking at the cover. Simplicity is sometimes the best way to present something and Bryan sure knows this word to a tee. Once again Bryan has met my expectations and left me with a smile. In this issue, like the others, he lays his emotions on the table, or paper, while dodging excess ruffage packed in most 'zines. A few pictures, some floaty articles and a clean layout summarize the rest of *Clean Winner*. And in my opinion, Bryan seems to like it like that. SA (Bryan Sheffield/10 Kaw Ave./Rockaway, NJ 07866)

This is a rather poorly drawn cartoon spoofing stereotypical straight edge dress and action. Unfortunately this 'zine is not half as funny as that Black Metal they got over there in Norway OB (Andreas Bakkemo/Kirkeveien 5/8009 Bodo/Norway)

This compilation *"zine blew me away. Through poetry, political and social articles, short stories and information bulletins from various artists this zine serves as a perfect handbook in creating a true community dedicated to the advancement of independent art and positive change. Order your own copy and learn how to do the same thing in your town. Then write the IAC a letter thanking them for all their inspirational ideas. These guys and gals have got a clue and are putting it into action. Thank you IAC! ABB (The Independent Arts Coalition of Sonoma County/PO Box 15306/Santa Rosa, CA 95402)*

Loaded with text, this 'zine really gives you a feel for the Brighton scene from the perspective of several women. Included are some pretty interesting interviews with women graffiti artists, Vique Simba and The VSS. CKC (Layla/PO Box 2804/Brighton/BN2 2AU/UK)

Very strong opinions fill the pages of this Austrian straight edge "zine" essays/editorials on straight edge, vegetarian/vegan diet, D.I.Y. and freedom of speech are featured as well as interviews with Surface, Sevenyears war, Descendants, Rhythm Collusion. Some short record reviews, photos and other random straight edge stuff fill out the pages. Layout improvements are promised for the next issue and will be greatly appreciated. All stuff is in English except one essay in German. SIS (Edi Lohmer/Wienerstr. 14/3452 Heiligenbach/Austria)

I could probably go through each piece in this issue without boring you to death. Well I'll try. First, he talks about how patches these days are taking over his hometown Spokane and he gives a brief time line, too. He doesn't really like patch wear'n' people that wear patches just to look like a patch wear'n' person. Does that make sense? Anyway, he goes on about stealing from the library as a no-no, another question on unity, his spring break and, lastly, an interview with Man is a Bastard and Behead the Prophet. Okay, I skipped a bit but mainly that's it. SA (Giovanni/PO Box 1781/Spokane, WA 99210)

Nice little personal "zine, not too crazy, diary-esque writing. Pieces include works of fiction about women which I won't ruin for you by discussing here. This would definitely be enhanced by my knowing the editor, but I liked it all the same. LO (Sera Bilezikian/Box 4056/3001 Broadway/New York, NY 10027-6598)

I had a really hard time reading this 'zine. Maybe it is because I'm not really interested in 'zines like this, but I found it pretty boring. The author complains a lot about his life and basically feels really sorry for himself. He went into great detail about how he wanted to move, which I hope he did so he can have something more exciting to write about and maybe even become happier. 33b (PO Box 465/Mountain Pine, AR 71956-0465).

The cover boasts: "I don't care if you'd rather read band interviews. This isn't one of those kinds of 'zines.' This person is driven by the idea that anyone wants to express himself and he enjoys it, whether he sells 'zines or not. For that reason, he stopped making people pay for *DDT*, except through the mail. I like that. Plus he felt that it was silly to put ads or reviews in a small 'zine, because that isn't what he thinks it's about and they end up spoiling the 'zine. Right on! Some of the articles cover the themes of how make-up only functions as a cog in the machine of standards we live with degrading our lives and loves, style only punks and the way music can work as a pacifying distraction—even for punks. This person makes numerous references to the panel of white haired men in suits who smoke cigars and control the world. It's like he's seen it. *LO* (Colin McCoolen/3708 Bloomingtondale Ave./Valparaiso, IN 46383)

Yet another per-'zine that is improving, but still has quite a bit room for improvement. The tian forces behind this 'zine, two Jonathans, are young straightedge Tennessee punks with a lot of creative energy that is full of potential, but just needs time to be molded. Smooth out the rough edges a little, you know (although I suppose everything should have some sort of edge, right?). Interesting, but a little on the high school end of the spectrum, so older punks might not be as interested as you young-uns. Most of the usual elements are included. Very D.I.Y. DO (Johnathan/1479 Carr Ave./Memphis, TN 38104)

Clipped title and all, this memoir is a journey through the interior of Jacob's mind, the connections made when one thought leads to another, linked by a lonely, sad thread of depression and despair. Poignant poetic rants about anger and loss and another example of what has become a bit of a trend, serious self diagnosis and personal neurosis inventory mixed with bouts of incoherent depression speak. Approaching uber-human in terms of analysis and quivering, helpless lump of a man in working reality, I find myself asking if this is live or memorex. CKC (Jacob/5731 Jackwood/Houston, TX 77096)

As much as I hate to throw things into categories, Diet Society is a self proclaimed political punk. I've written on this description quite well, especially seeing as how it's a political punk, this theme is "punk". It includes a well written and informative article about the latest Mexican revolutionaries, a Zapatista update, his girls from various hardcore groups on what exactly "punk rock" would mean for the hot new marxist movie trend. (Which is a pretty healthy politics on punk rock. Some reviews, too. Oh, and don't send this guy any of your shitty '70ies he doesn't want to review them. ABB (Jon K/4520 Bennett Ave #213/ Austin, Texas 78751)

[illegible][illegible]

DRIVE IN THE

[illegible][illegible][illegible]

FEAR NO LOVE, # 22, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 267

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THEORY OF THE EARTH AND ITS HISTORY

212b/Providence, RI 02906)

FIFTY-NINTH ST. #2 5.5x8.5 \$2 28pgs

INSTUCKED

FLORIDA YOUTH NETWORKING 'ZINE #2

FLASHPOINT

FLASHPOINT

FLOWER BIRD
WIND MOON

FREE WILL

FRIEND OF MIMI

FOXBORO

Street Foxboro, MA 01535.

FROM THE INSIDE #1 8.5x5.5 \$2 28pgs

So the woman who did Alien decided it was much to much to try and tackle the theme of mental health in her regular 'zine alone, so she started this 'zine as a side project. It is mostly reproductions of essays from other academic journals, but she writes stuff as well. A bit more removed than what I was used to from reading Alien, but certainly an interesting, intellectual read. I like it when people tackle specific issues like this. A cool project. LO (Whitney/PO Box 12262/Berkeley, CA 94712)

FECAL FORCES #6 8.5x11 \$4 28pgs

All of the interviews and features on Blackbird, Hellkrusher, Forgardur Helvitis, Passion Brigade, Betty Bondage, Drone Records, Invazija, El Kaso Urkyo, Unutrasny Bunt, Senseless, The Finnish D.L.Y. scene and the French Punk scene were interesting. It's the rest of it I did not like. This was called the "Flesh Issue" (referring to sex, not gore), and although there's nothing wrong with sex itself, I thought the treatment of it in here was fucked up, a lot of it anyway. There was an Anarchist Defense of Pornography by the Boston Anarchist Drinking Brigade(!), which I think is pretty much self-explanatory. There was some fiction in here about rape that was meant to arouse, and the general feeling was "if it has anything to do with sex, it's good", which I think is screwed up. Also, this author has a fascination with Satanism, which if you haven't figured out is just a reaction to Christianity, and an organized religion at that. I think for the most part this whole 'zine is just a reaction to mainstream society's morals, with little concern as to its own place or thoughts. Lots of horror and gory drawings throughout. Too bad. EW (Boris Kukatz Milakovic/Sy Duha 30/34000 Pozega/Croatia)

FROSTBITE #5 8.5x11 \$1 26pgs

Although Frostbite comes off as a sXe music 'zine, further investigation reveals a journal like publication with a whole lot of Theo. Read about what music he listens to, the dreams he has had (literally), the fest he put on, why he is sXe, etc... In other words, get to know Theo. I'll give you some insight into the man: he is vegan, pro-choice and, yes, sXe. He actually seems like a pretty nice guy. Also lots of band photos. JLG (129 Ketter Ln/Trucksville, PA 18708-1616)

GLUTTON FOR PUNKISHMENT #1 5.5x8.5 \$1 12pgs

If I didn't know people this stupid existed, I would think this was a bad joke. Example "Propagandhi is a prime example of what a band should be" on a page filled with cutouts from porno mags. Good for a few laughs. They even copied Epitaph ads to put on the back cover. Talk about filler. EW (PO Box 15295/San Francisco, CA 94115)

GRACIOUS #3

8.5x11 \$3 44pgs
This is seriously disappointing. In a BIG way. Look at that price! And, while I was interested by some of the interview potential (Promise Ring, Ten Yard Fight), this whole thing turns out like poop. The whole thing is laid-out using the centered text that gets really spread out at times, to fill up lines. You know what I am talking about. Anyway, it had the potential, but these folks aren't ready to take on the HaC/MRR format just yet. DO (Chrissy Dobosh/25 Tuckerton Rd/Shamong, NJ 08088)

GROUND LEFT #3 & #4

5.5x8.5 \$1 24pgs
These are two intense personal 'zines that display two quite opposite facets of the publisher, Kirst's personality. Issue #3 finds her gripped by deep and dark desperation. She rants about being on the dole, having no direction, the inevitable demise of her punk soul and lack of someone to talk to while she goes from days of drunken stupor to straight edge conversion and back to alcohol binges. She pulls off some impressive rants on sellout punks, the demands her music pals put on her life and a brutal slam on the subversion of sexuality in hardcore. The angst gets pretty thick here and there, but things turn out much better in #4 as she gives up psychic self mutilation, falls in love with a new straight edge hardcore boy, gets forced into a job and her buddy band, Curll, breaks up. Once again Kirst rants with the best on straight edge, emotional honesty, cars and her menstrual cycle. Most everything else in

these issues are journal type entries which chronicle major emotional events with day to day detail. Kirst's wallow in the crushing horrors of life without satisfaction makes her mood upswing seem giddy. These 'zines document a dramatic shift in the mental status of their author. SJS (5 Paterson Terrace/East Kilbride/G75 0BA/Scotland)

GOBLINS ARMPIT #2.4 8.5x5.5 \$1.5 32pgs

I like the way this looks. The art is all inspired by fantasy stuff, and Warhammer in particular. The writing is sort of medieval sounding, or pirate speak, but the topics are real world/punk stuff. Well done and original. What other 'zine can make the claim to having a fantasy motif involving Goblins? KM (PO Box 3635/Oakland, CA 94609)

GULLIBLE #11 5.5x8.5 \$1 24pgs

Definitely falls into the personal Cometbus type 'zine. Writing on biking in the rain and movies and various other personal experiences. A few record reviews, too. Not bad, nothing ground shaking either. BH (Chris Terry/PO Box 4909/Richmond, VA 22181)

HING FAT #3 8.5x5.5 \$2 28pgs

This is an interesting 'zine that focuses on mostly political and environmental issues. There are articles about the tumor, how to grow wheat grass, Leonard Peltier, health food myths and hemp. Plus some band pictures and a neat and arty centerfold. 33b (Andrew/1737 M St./Lincoln, NE 68508)

HANDBOOK FOR REVOLUTIONARIES #2

8.5x11 \$3 60pgs

Now THIS is more like it. A big format, sort of like *Second Nature*. It is super-nice looking and is chock full of really entertaining and interesting stuff. Vique Simba describes her mysterious tour blurb in Bob Tilton, a whole article about phone tapping, a Swing Kids tour blurb, reviews, columns by fools like Mike Phyte. Pretty dope. I can get into this. One of the coolest Swedish imports since ABBA. DO (Dennis/PO 385/90108 Umea/Sweden)

HANES/42 5.5x4.25 free 42pgs

A mini book comprised of a few months worth of thoughts and ruminations on graduation from high school, missing friends, creativity and a passionate relationship with a fellow human. Written with honesty these words are an intimate look inside Seph's fears and dreams. Please Tell Me What's Your Zipcode? was inside the slightly larger issue of *Hanes*. It is a mini book of thoughts written during one week of a summertime obsession with another human. A brief but of meandering emotions and dreams intertwined. SJS (Seph/PO Box 4181/Greensboro, NC 27404)

THE HAPPY BOOK 4x5.5 \$1 50 44pgs

The creator of this book wrote eight questions in a note book and passed it amongst friends and acquaintances collecting their responses on the pages of the notebook. The questions focus on what stuff makes people happy, for example: smells that make you happy, things people can do for you to make you happy, etc. Some responses bring to mind pleasant memories and thoughts. A few are surprising enough to make me happy. In particular, one response to the question "sounds that make you happy?" is "Mr Rogers cutting construction paper with round ended scissors". That sort of thoughtfulness made this project totally worthwhile for me. SJS (Klaus/62 Creekwood Sq./Cincinnati, OH 45246)

HARBINGER news free 12pgs

The mouthpiece of Crimethink propaganda is a tabloid size newsprint tract which asks readers to make many questions of themselves. Question about time, pleasure, and vicarious thrills. It then goes on to determine the nature of the problems Western Civilization faces at the end of the Second Millennium of the Christian calendar. Solutions are recommended. The rest of the pages are filled with essays on hypocrisy and plagiarism, television, death and love which seek to grind away the rust and dirt that Christian-centric consumer culture has deposited on the irrational and emotional core of human existence. The essay on death contains a sentence which gets to the heart of the *Harbinger* program: "we would do well to be wary of fulfilling our own darkest dreams by creating such a dystopia, a frozen world in which no one must fear death any more, for everyone exists forever and no one lives for even an instant." Well written and well thought out foundation for our underground culture, live for today, passionately. SJS (PO Box 13731/San Francisco, CA 94109)

H8000 'ZINE 8.5x12 \$3 36pgs

I doubt I am tough enough to truly appreciate this 'zine. I am assuming this is the output of the H8000 ('the H stands for hate') crew. The 'zine is computer generated and there are plenty of pictures of bands going off—in fact the layout is excellent. And luckily for me this 'zine is in English or else I would not have been able to discover such important facts like whether Sektor prefers "a 69 or a blow job". Lots of talking about the crews, sellouts, and most importantly, moshing. Apparently the H8000 is all about the windmill. H8000 like their hardcore with a heavy metal influence—check the bands interviewed (besides Sektor). Vitality (their all time favorite heroes—OLC... or any other violent Clevo or NY outfit) and Darkside NYC. There are also reports from various shows and festivals where H8000 was in effect and cold running the pit. I think Rich of Darkside summed it up best when asked what he knew about Europe, "You guys listen to a lot of really bad bands from NY". OB (H8Z/Jozef Demesterstr 33/8800 Roeselare/Belgium)

HAZLO TO MISMO #1 8.5x11 \$1 16pgs

Un esfuerzo de cuatro chicos de Argentina. El arreglo por computadora es muy limpio. Hay entrevistas con bandas viejas y jóvenes como J Church, Restos Fossiles, BDI, y Wallride. Las preguntas hacen un conversacion interesante porque son muy especifico y particular. Muchas columnas hablan de los discos compactos, y la tema es muy fuerte en el conviccion de "Do It Yourself" o *Hazlo Tu Mismo*. Les incluyen revistas de otros 'zines y discos. Imprimiendo sobre papel de periodico. Muy bien. JJ (CC 213 Suc 12 B/(1412) Buenos Aires/Argentina)

HELLO... MY NAME IS RACHEL #2 5.5x8.5 \$1 36pgs

Brutally honest and personal look into the life of a young woman confronting incest, racism and other assorted, intense life issues. Not afraid to tell it like it is, there are uglies exposed here, hers and those of the world surrounding her, in all their complicated and ironic detail. Serious yet playful, this 'zine leaves you feeling like you just had an intense all night in the dark talk, and you want to do it again. tonight. CKC (3269 25th St/SF CA 94110)

HELL YES I CHEATED #1 5.5x8.5 \$1 28pgs

Fuck, this guy is really confrontational here. Basically he takes a part many punk based ethics and arranges himself in the other position. For example, he writes about the vivisectioners being your ordinary joe not a mass murderer sent on a passion of killing animals. It does make an argument that many of you can already see. The thing is that Jason also disagrees to animal experimentation, he just takes on a different view. Like I said in *Stratagem* #2 review, confrontation is needed in our scene. We need to look at everything at 360 degrees, you know. Well anyway, the rest of the 'zine is reviews and blurred xerox printed pictures. SA (Jason/5080 98th St SE/Blooming Prairie, MN 55917)

HELP #4 5.5x8.5 \$2 70pgs

I'm always reading shit on the scene in Las Vegas, the hometown of *Help*. I've been there myself and it's true, all there is to see is fucking casinos, alcohol, tri-tip signs and more casinos. It seems like there ain't a gosh damn HC kid out there, however, this time he includes a strong argument against the fact that Las Vegas is a dump site that can convince people out there that there is more to Las Vegas than beer, prostitutes and gambling. Always a shit load of good hardcore pictures to gaze at and your usual collections of writings and reviews, but probably my favorite part of the 'zine are all the interviews, especially Ram on the Parade and Trial. Lance also deals with the band Eyelid and *Change* and *It's Alive* fanzines. *Help* is one of my favorite hardcore related 'zines now. And Lance, I'm sorry but Weinhardt's Root Beer blows IBC out of the water. Try it in a keg next time. SA (Lance Weels/137 Tamarack #12/Henderson, NV 89015)

HELP ME TO SCREAM #1 8.5x7 \$1 20pgs

This 'zine is further proof that Rutgers is the punk rock university. Yeah, I have New Brunswick pride. Anyway onto the 'zine. It was a pretty quick read. Interviews with Endeavor, The Degenerates (an inside joke festival) and Stormshadow. There are also some writings on punk and Hot Topic. Much like band who inspired the title, Zak has his heart in right place and is out for positive change. OB (242 Cashel Dr./Aberdeen, NJ 07747)

MARKET #5 5x8.5 \$1 70pgs

This is a well cut and paste 'zine packed with articles and writings of a decidedly political nature. The bulk of *Misanthrope* is written by contributors with a few articles swiped from news wire services. The articles cover a range of topics: plutonium on spacecraft, Hugo Boss's nazi past, global warming, the locations of nuclear weapons within the US, Che Guevara's remains and a variety of short essays and letters. The longest piece chronicles the visit to Australia by Black Panther member Lorenzo Kom'boa Ervin. He discusses the racist undercurrents of Australian politics as the country prepares for the 2000 Olympics. He also writes about the formation of the boycott Sydney 2000 Coalition. You get an assortment of interesting stuff with no specific focus, sort of like a newspaper. The last page has a distro list which includes a good selection of anarchist and revolutionary pamphlets and 'zines for cheap. SJS (Tom Gabel/1059 6th Ln. N/Naples, FL 34102)

MEASLY ATTEMPT #1 5x8.5 \$1 70pgs

A small newsletter type 'zine dealing with the Lincoln, Nebraska straight edge scene, or lack thereof. Includes some contacts, show reviews and an interview with the Sacramento Hoods which includes the longest shout out list this side of WRSU's Monday night rap show. OB (3260 Starr #3/ Lincoln, NE 68503)

MENTAL MASTURBATION #1 5x8.5 \$1 70pgs

A small newsletter type 'zine dealing with the Lincoln, Nebraska straight edge scene, or lack thereof. Includes some contacts, show reviews and an interview with the Sacramento Hoods which includes the longest shout out list this side of WRSU's Monday night rap show. OB (3260 Starr #3/ Lincoln, NE 68503)

MINDLESS #1 5x8.5 \$1 70pgs

A small newsletter type 'zine dealing with the Lincoln, Nebraska straight edge scene, or lack thereof. Includes some contacts, show reviews and an interview with the Sacramento Hoods which includes the longest shout out list this side of WRSU's Monday night rap show. OB (3260 Starr #3/ Lincoln, NE 68503)

MUDDLE #1 5x8.5 \$1 70pgs

A small newsletter type 'zine dealing with the Lincoln, Nebraska straight edge scene, or lack thereof. Includes some contacts, show reviews and an interview with the Sacramento Hoods which includes the longest shout out list this side of WRSU's Monday night rap show. OB (3260 Starr #3/ Lincoln, NE 68503)

MOTION SICKNESS #1 5x8.5 \$1 70pgs

A small newsletter type 'zine dealing with the Lincoln, Nebraska straight edge scene, or lack thereof. Includes some contacts, show reviews and an interview with the Sacramento Hoods which includes the longest shout out list this side of WRSU's Monday night rap show. OB (3260 Starr #3/ Lincoln, NE 68503)

THE MUCKRAKER #1 5x8.5 \$1 70pgs

A small newsletter type 'zine dealing with the Lincoln, Nebraska straight edge scene, or lack thereof. Includes some contacts, show reviews and an interview with the Sacramento Hoods which includes the longest shout out list this side of WRSU's Monday night rap show. OB (3260 Starr #3/ Lincoln, NE 68503)

MISANTHROPE #1 5x8.5 \$1 70pgs

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MISANTHROPE #1 5x8.5 \$1 70pgs

A small newsletter type 'zine dealing with the Lincoln, Nebraska straight edge scene, or lack thereof. Includes some contacts, show reviews and an interview with the Sacramento Hoods which includes the longest shout out list this side of WRSU's Monday night rap show. OB (3260 Starr #3/ Lincoln, NE 68503)

MISANTHROPE #6 5.5x8.5 \$3/yr sub. 16pgs

This is a well cut and paste 'zine packed with articles and writings of a decidedly political nature. The bulk of *Misanthrope* is written by contributors with a few articles swiped from news wire services. The articles cover a range of topics: plutonium on spacecraft, Hugo Boss's nazi past, global warming, the locations of nuclear weapons within the US, Che Guevara's remains and a variety of short essays and letters. The longest piece chronicles the visit to Australia by Black Panther member Lorenzo Kom'boa Ervin. He discusses the racist undercurrents of Australian politics as the country prepares for the 2000 Olympics. He also writes about the formation of the boycott Sydney 2000 Coalition. You get an assortment of interesting stuff with no specific focus, sort of like a newspaper. The last page has a distro list which includes a good selection of anarchist and revolutionary pamphlets and 'zines for cheap. SJS (Tom Gabel/1059 6th Ln. N/Naples, FL 34102)

MIND WRECK #4 5.5x4.25 \$1 76pgs

Personal writing and band pictures make up this 'zine. Nothing special but I didn't get bored reading it so it's not all that bad. There is also a Deadwood Divine interview and a nice little story about a trip the author took. 33b (PO Box 85054/Lincoln, NE 68501)

MY DREAMS WILL NEVER COME TRUE #5/ SKELETAL REMAINS #3 5.5x4.25 \$1 48pgs

My Dreams Will Never Come True consists of a bunch of pictures of teen idol Claire Danes and diary-like entries of poetic ramblings. This sort of stuff can occasionally spark my interest, but not hold it for too long. I will give him this—at least it doesn't make me feel uncomfortable reading it. That's a good thing. *Skeletal Remains* is formatted in a similar way. Overall, it's got some fresh thoughts, which provide for some mild enjoyment. DO (Greg/4512 Aldrich Ave. S/Minneapolis, MN 55409, or: Dan Mohanak/9064 Cantershire Ave./Bremerton, WA 98311)



1996 'ZINE YEARBOOK 8.5x11 \$5 112pgs

To attempt a documentation of the culture constructed by and around 'zines is really quite a project. 'Zines are scattered far and wide and they range in subject from intimate soul exorcisms to footnoted political exposes and all the sound and fury between. The purpose of the 1996 'Zine Yearbook is stated on the cover: "This is about recognizing the truly amazing stuff that exists in an underground culture which we created." The contents of the yearbook is articles, essays and rants written for 27 different 'zines. The only criteria for selection are a print run below 5000 copies and 1996 publication. The publisher and project leader, Jen Angel contributes an

introduction and brief end notes discussing the importance and power of 'zines as tools of communication. The selected pieces are divided into nine very general categories, for example, work, politics and youth. Without further editorial intervention allowed to tell their stories. The 'Zine Yearbook is a glimpse of the 'zine community as we grow, strengthen and define ourselves. The pieces included were written by individuals with quite diverse interests, opinions and reasons for writing. Alex Coughlin provides a history of the Attica prison revolt from *Dwight* #8. A hilarious essay on choosing the most metal guitar from *Rust* #4. Kathy Biehl tells of a 4 month period when just about everyone she knew met with some calamity or death from *Ladies Fetish & Taboo Sociery Compendium of Urban Anthropology*. Jenny from Hemlock 'zine exorcises a relationship gone terribly wrong. An interview with unstoppable train hopper Risky Brasher comes from *Spectacle* #4 and an interview with Christina Kelly is taken from *Noise* #10. Jocelyn Roseau attacks the issue of womyn in rock from *Stifled* #6 and Paul Maul in *Icarus* Was Right writes about the use of UPC codes in and by our underground community. These are a few of the topics in the diverse mix. The thread that unites them all is the individuals responsible got up the gumption to write, publish and present the 'zines to the world themselves. Here it is, read it and use it. My only major criticism of this issue is the lack of articles from outside the US. There is only one article each from *zines* originating in the UK and Canada. The editors seem to be aware of this drawback since there is a request for help in locating articles for the next volume which could broaden the geographic range of future yearbooks. I think that would be appropriate. SJS (PO Box 590514/ San Francisco, CA 94159)

NATURAL MYSTIC #4 9x12 \$3 18pgs

A punk/hardcore 'zine from Argentina. This issue includes very short interviews with 448 from San Miguel de Tucuman, S.A.C. from Rosario and a longer talk with Disturbio Menor from Santiago, Chile. Also included are three columns and a bunch of reviews. There are 3 full pages of 'zine reviews covering publications from many parts of Central and South America. Quite a few cassettes from Argentine bands are reviewed as well. *Natural Mystic* seems to have pretty good coverage of South American hardcore. SJS (CC 3893/Correo Central/1000/Argentina)

NO SCENE 'ZINE #9 8.5x11 32e 40pgs

A small newsletter type 'zine dealing with the Lincoln, Nebraska straight edge scene, or lack thereof. Includes some contacts, show reviews and an interview with the Sacramento Hoods which includes the longest shout out list this side of WRSU's Monday night rap show. OB (3260 Starr #3/ Lincoln, NE 68503)

NO SCHOOL #1 8.5x11 \$2 20pgs

The first page of this New Zealand 'zine says it all: *No School* is basically straightedge, vegan, pro-animal liberation, pro-feminist and anarchistic. There's a Propaganda write-up, tips on finding vegan junk food, as well as other vegan articles, an anti-smoking piece and articles on sexism, drug and alcohol abuse and record and gig reviews. Check out what's going on in New Zealand. MARK (PO Box 6387/Te Aro/Wellington/ New Zealand)

NOTHING LEFT #5 8.5x11 50e 40pgs

Pretty good two color newspaper 'zine. It's actually kind of typical, with reviews and interviews and such. I liked the last issue better. I don't think any of the interviews are exceptional, but included are the Get Up Kids, Sensefield, Jimmy Eat World, The Regents, Mineral, Jeremy Enigk and Chris Daly (most recently of Texas is the Reason fame). I am not really into any of those bands or people. Overall this is aesthetically pleasing, but nothing too ground breaking. MM (PO Box 1073/Wikes-Barre, PA 18703)

NOWHERE FAST #2 & #3 11x8.5 \$1/trade 30pgs

I enjoyed reading this 'zine. There is lots of witty stories which I can't tell exactly if they are fiction or non-fiction. Nevertheless, the author has a very eloquent way of writing. There also is a Funbox tour diary, and a page of lyrics by Last in Line. Issue #3 is the same with more well written stories and another tour diary. 33b (Jen/PO Box 235/Jericho, VT 15465)

NO LABELS #4 8.5x11 \$3 64pgs

Right down to the Melinda Beck this so called 'zine is screaming big time hardcore. The bands featured are more of the post hardcore variety: Neurosis, Bloodlet, Orange 9 MM, Metroschifter and Iceburn. *No Labels* is well laid out, well written, and for the most part, completely boring. *No Labels* is just another of the post Anti-matter 'zines that are more than 30% advertisements, never have a bad thing to say and lack any spirit and/or personality. It's as if everyone forgot that Anti-matter was as much about Norm as it was about bands, ads, reviews, or Macintoshes. Mike would be best to review his inspirations. OB (1148 Fifth Ave #7D/New York, NY 10128)

OPENLY HOSTILE #2 8.5x11 \$2 64pgs

Do you love Insted? Ray does. Do you like going to shows? Ray does. Do you hate the pigs? Ray does. Do you ever say something really smart, then soon afterwards, something entirely stupid? Ray does. Ray also does this pretty entertaining 'zine. Sometimes the type size shrinks to unreadable and they layout is a bit sloppy, but it's fucking hardcore. The bulk of *Openly Hostile* is made up of show reviews. I know this sounds pretty boring, but Ray does a nice job of conveying the spirit of each show and isn't afraid to give you his opinion of the bands or crowd. "We arrived in time to be bored by Omaha, another Doghouse band that sucked". "I hate white trash, goatee faced, basketball shirt wearers". Downset loving pieces of white trash shut from New Hampshire". "Personally, I love Earth Crisis". There is an Insted interview done with Rich in August of 1996. There is also a Mouthpiece photo with so much finger pointing going on it's a wonder no one got their eye poked out. There are demo, 'zine and record reviews, too. Cover art by Double Z. Ojia SxL. OB (Ray Lemoine/706 Foster St./North Andover, MA 01845)

ONLY A PHASE #1 5.5x8.5 \$4 44pgs

Only A Phase comes out of the west side of Germany and often refers to "Westside Hardcore", so I assume that's what he's referring to. They started it in order to support that scene, which it does a fairly good job of. Lots of info about things us kids in the good ol' U. S. of A. would probably never hear about, including interviews with Lebensreform, Pencils, Threesome Records and a Holland scene report. It's too bad the Lebensreform interview was the only thing in German, 'cause it looked really interesting. Outside of that there is an interview with Promise Ring (hah), reviews and whole bunch of photos of mostly European HC bands. My only complaint is that the photos are really grainy, the layout is a bit too sterile and the shit talking is needless. It's weird, kids in Europe seem to be less tolerant and more concerned with achieving the stereotypical extremes of their own particular sub-scenes than kids in the US, or at least it seems that way. Hopefully they will grow in time. (The opinion expressed by this review is only that of Emmett. Personally, I think he is not only being offensive, but totally wrong. Hopefully he will grow in time. Lisa) EW (Karsten Ronnenberg/Rhmannstr 10/52134 Herzogenrath/Germany)

'OL JUNE BLUE EYES #1 4.25x5.5 \$1 34pgs

This 'zine is a quick spat of relief for Gabe who has basically spilled out his daily life, sometimes with no beginning nor end. Includes routines and shit he goes through while other writings are about trivial matters. Cleverly placed in an airplane vomit bag, Gabe gives us the realization that life can hold our shit sometimes so to keep it around for security would definitely be necessary. SA (591 Desha/Memphis, TN 38117)

OUTBACK #17 8.5x11 \$2 80pgs

By now, most of you out there know about the layout of this 'zine. The first 1500 copies of this 'zine come with a compilation CD, however I didn't see it because Kent must have stolen it. A jam packed 'zine consisting of interviews with Wizo from Germany, H20, Fugazi, Metroshifter and the Wrens. I like how this 'zine also branches out into other types of music, exploring club sounds and including an interview with hip-hop performer Dazzle Dee. These Floridians also review web sites and remind us to wear ear plugs at shows. Terrific as usual! DA (PO Box 780132/Orlando, FL 32828)

PLASTIC NEWSLETTER #1 8.5x12 free 12pgs

A political punk 'zine from Poland, almost entirely in Polish. As best I can tell, quite a few issues of international concern are addressed. Anarchist thought, Mumia Abu Jamal, Earth First, a squatter protest in London, vegetarianism and an interview with Jude. Lots of cut and paste photo collaging make a very active layout. SJS (PO Box 42/95-201 Pabianice 3/Poland)

PANTS THAT DON'T FIT #9 5.5x8.5 \$1 32pgs.

This issue also includes a mini 'zine covering the subjects of slang and bad tattoos. PTDF includes a tour diary from Maggie, which had to be one of the worst tours ever, plus words on pacifism, D.I.Y., self-defense, advertising and guarantees. The editor also reaffirms that he is indeed gay. There is also plenty of religious clip art to keep the reader amused. While this guy gives a little too hippie-ish for me, I did enjoy reading them. OB (PO Box 720716/San Jose, CA 95172)

PAPERWEIGHT #3 8.5x11 free 1pg

A double side page. One side has thoughts on stereotyping and terrorism. The other side has a brief chat with Aus Rotten about their objectives. SJS (34 Elliot Rd./Parsippany, NJ 07054)

PASS THE PORK #2 8.5x11 \$1.50 38pgs

Very similar to issue #1. This one contains critical information for any burgeoning vegan: companies that test on animals, alternatives to dairy products and the most extensive ingredient/material list I've ever come across. This one's especially helpful because it states if something can be derived from more than one source. That always messes me up. Missi's writing explores all kinds of stereotypes that she encounters in and out of high school. SGL (2821 Virginia Pk. Dr./Valparaiso, IN 46383)

PASSIVITY=COMPLIANCE #2 5.5x8.5 \$2 32pgs.

This is really great! I'm constantly amazed by the level of honesty people will express to complete strangers. This 'zine is filled with a hodgepodge of things from thoughtful record and book reviews to interviews. The most fantastic aspect, however, is the personal writing. It's filled with moments of complete understanding... when you say to yourself "I've felt exactly like that but I wasn't able to put it in to words." Very reflective. At 30 years old, this guy has many valuable things to say. I also learned a lot from his take on the Labor landside in England last May. The only things that didn't much interest me were the interviews but then I've never heard of Soeza or a guy named Bod. SGL (Rich Levene/15 Sparrow Square/Eastleigh/Hants/SO50 9LB/UK)

PASTE #1 8.5x7 \$2 20pgs.

A cut and paste 'zine that features two long discussions—one recorded at a Yale round table that included members of Bikini Kill and Team Dresch. They talk about many experiences they have had, some personal stories, some concerns with putting out your own records, differences between playing in hostile and supportive environments and how they support themselves while playing in a band. The other is an interview with Umberto Crenca, a person who set up an artists' building (called AS 220) in Providence, RI. He talks of the problems to be confronted when creating affordable spaces that can support a community within a renovated building. There also is an article by Al Bunan about his unhappy relationship with his dream job, working at Kinko's, which includes an historical evaluation of the Kinko's phenomenon. SJS (Malt Oert/350 Webster Ave./Cranston, RI 02920)

PEPPERPOT #2 5.5x8.5 \$1 44pgs.

This is actually quite a rad 'zine. Confusing as HELL, but RAD. All the dates in the stories are really old, but the author and the 'zine itself aren't that old—hmm. I suppose it's all part of the grand scheme, somehow. In any case, the contents range from vegan recipes, to a funny story of whirlwind tours through Europe and poems written by a prison inmate to stories about employment at a fashion magazine (and the reaction to the author's sudden subversion-by-way-of-make-up-removal) really quite enjoyable for most folks, I'd say. DO (Kate/RR6-S15-C20/Gibsons, BC/VON IV0/Canada)

PHOENIX #6 5.5x8.5 \$1/trade 24pgs.

Basically a look into the life of the author, Rico, with some sidesteps along the way. It's tough to do these kind of personal 'zines and have people relate to them. I think too much self-explanation or excusing kind of kills it for me. I have my own bullshit to deal with, so dealing with another person's doesn't really sound too appealing. Although on the other hand, these type of 'zines can be very enjoyable and almost therapeutic at times. I guess it just really depends on the writer's ability and selectiveness, and the reader's tolerance. I greatly envy those who can express things and have people be receptive to them. It's definitely an art. I did not feel much empathy while reading this one, even though the author seems like an interesting person. Graphically, I could tell what he was trying to achieve, but fell short of, plus the font used was hard to read. Perhaps what makes these things interesting is the writer's ability to branch out and see things through another's eyes. I don't know, I'm just grasping for explanations now. Sorry. EW (PO Box 93174/Milwaukee, WI 53203)

PIVETES #4 5.5x8.5 \$1 20pgs

I get the feeling this written either by a person from the US or just heavily geared toward US readers. Many of the pieces are about issues, the death penalty and combating racism, that revolve around North American circumstances. Some really interesting information on the genocidal exploits of the Brazilian govt. towards its poverty class and rural workers. Also, a very interesting interview with Nekhe Natzia, Israeli punk rock. CKC (PO Box 237/West Ryde 2114/NSW/Australia)

PLEASE DON'T FEED THE BEARS!

5.5x8.5 \$2 56pgs.

This is a vegan cook-'zine for the culinarily impaired (it says so on the cover) assembled by Brad Misanthrop of State College, PA. You get pages and pages of recipes that cover a world of ethnicities and ingredients each with a suggestion for musical accompaniment during preparation. Drawings and cartoons courtesy of Brad that match the mood of the recipe grace the white spaces of the pages contributing to a graphically clear layout. There are some thoughtful rants that serve as introductions to several of the recipes that give you a feel for Brad's outlook on life. This is a well constructed resource for meals that range from simple, like hummus for the masses to nicely challenging, like seitan to downright decadent, like spinach lasagna or West African peanut stew. Sounds good. Time to make dinner. SJS (Brid/507 W College Ave. Apt 5/State College, PA 16801)

THE PLOT THICKENS #1 5.5x8.5-\$3.50 40pgs

Wow! This is a great looking comic book full of superb artwork! There are hilarious comic tales of rock'n'roll from The Sweetie Carpet, a cartoon nightclub full of misgued rockers, there's also some classic moments from British history. Support D.I.Y. comics and pick up this good looking book. MARK (Armchair Comics/34 Lincoln St/Brighton/BN2 2UH/England)

PORTRAIT #1 5.5x8.5 \$1 24pgs.

The majority of this 'zine is an interview with Mark Brickley of The Enkinds, who, surprise, surprise, proves he is an annoying piss ant who needs to be the center of attention. He does provide some clues as to why he tends to act the way he does. There are also some poems, record reviews and a list of progressive organizations. OB (2701 Ohio St/W Melbourne, FL 32904)

PASS THE PORK #1 8.5x11 \$1.25 30pgs

This is a lovely, unpretentious 'zine full of drawings, poetry, vegan propaganda and the obligatory PETA reprints. Missi's writing style is very accessible and honest. It's a very quick read due to the massive space occupied by artwork. The stand-outs here include a rambling about appearances and a Shel Silverstein-esque poem about animal liberation. This would be a more worthwhile read if there was additional time spent on the layout and more writing. SGL (Missi/2821 Virginia Pk. Dr./Valparaiso, IN 46383)

PxOx #5 8.5x5.5 \$1 32pgs

First of all, this 'zine rips on PP on its intro and I always like that. Yeah, get 'em where it hurts! Unfortunately, it didn't really take off from there. The columns are sort of like a mix between anecdotes and weird thoughts which were okay at best. There is a story about the 6th grade, a call to boycott McDonalds, numerous rants and some reviews. LO (PO Box 36/Saratoga Springs, NY 12866)

PxOx #6 5.5x8.5 \$1 32pgs

This is a personal 'zine jammed full of pissed off ranting and raving. I get the impression that Greg, the person responsible for just about everything in PxOx is a swell guy with plenty of smarts and a good heart. I also get the impression that Greg is really high strung, to which he admits in his rant about bumper stickers that piss him off. And that is fine with me because this 'zine is amazing. It's a continuous blast of highly pressured verbiage beginning with a list of reasons why sinus colds suck and continues on through his confusion over a line of Greg merchandise going around his campus, academic writing, cops, bullshit left wing pseudo intellectual politically correct wimemes, Ellen, love, communication and sex, capital punishment and newspapers. After reading PxOx cover to cover you might believe that if Greg did not have his 'zine to serve as a pressure release he might explode and take out a good size chunk of Saratoga Springs. There is no whining and very little angst in these words though he has no fear of expressing his confusion or questioning himself. The rants are interrupted only by some short reviews, and information about Greg's publishing venture called Infringement Press through which he hopes to make anarchist texts and the like available for the cost of copying and postage. Get this and feel the rush. SJS (PO Box 36/Saratoga Springs, NY 12866)

PRAXIS #2 5.5x8.5 \$7 94pgs

This is the kind of 'zine I enjoy (well written articles about politics, nice layout and typewritten). I only hope I can give a review that will do it justice. There are a lot of very good articles about womyn's liberation, the Zapatista Army, a student guide to protesting, vegan recipes and much more. Everything is very political and informative. I highly recommend this, but I have one problem, where's the price? Send a couple of bucks because it's a good 94 pages with a nice cover 33b (Jason/243 South Prospect/Bowling Green, OH 43402)

THE PROBE #6 8.5x11 \$4 128pgs.

Well, this is a change of pace geared towards the more glossy cover, boozier, party hardy crowd. Interviews with Hickey, Schlöng, and porn superstar, Nina Hearty; seemingly endless show, video, 'zine, book, music, and girl reviews (with 20 pages alone on the editor's lady friends), and, of course, poorly reproduced nude photos of numerous people. If I had seen The Probe when I was in Jr. High (ten years ago), I might have thought that it was pretty neat and oh, so cutting edge, but now all that these 128 pages translates in to is a lot of boring crap. Definitely not worth the \$4. JLG (Aaron Muentz/PO Box 5068/Pleasanton, CA 94566)

PUNK PLANET #18 8.5x11 \$2 172pgs

Good to see the folks at Punk Planet are still putting out quality stuff, it's been a while since I've seen an issue. PP #18 features well done interviews with Jello Biafra, Jody Bleyle from Team Dresch, Cast Iron Hike and Kiss It Goodbye (ex-Rorschach, Deadguy). There are also articles about Mayan punks on the Yucatan Peninsula, latex fetish wear, housing activists in San Francisco and a punk's guide to welfare reform. All this, plus columns (most of 'em not so great), reviews, the D.I.Y. Files, comics and much more. There is a good variety of stuff in here, keep it up kids! MARK (PO Box 464/Chicago, IL 60690)

PUNK PLANET #19 8.5x11 \$2 168pgs

I had never read this publication before and I guess that's why I got stuck with reviewing it. The comparison to a certain 'zine that it now polarizes is inescapable with the standard equation of 'zine and record reviews, columns, letters, interviews, articles and of course oodles of ads. Beyond these things, however, were some pleasant surprises such as a piece of fiction and a regular feature called the D.I.Y. Files, this month an instructive article entitled D.I.Y. Orgasms. The main feature in this issue is a compilation of personal, often disturbing essays on the effect of heroin on the punk community. There's also a hilarious insiders expose on the 1-900 psychic industry. There's an unbelievable amount of stuff in here, this will occupy a spot on my night stand for quite some time. A really great mix of pertinent political articles and just fun reading not to mention the fresh, efficient layout. Wonderful diversity represented in the columns and interviews (which include Dillinger 4, Hal Al Sheddad and Troubleman Unlimited). Has Punk Planet improved dramatically or why have I always heard negative things? I'm going to steal some words that made me smile from an awesome article about an anarchist center in Toronto for my final sentiment. I think that "those-who-fly-the-freak-flag-high-and-those-who-keep-it-neatly-folded-in-their-back-pocket" will both find this 'zine equally interesting and fun as hell to read. SGL (PO Box 464/Chicago, IL 60690)

PUNKOPHIF #7 5.5x8.5 50e 16pgs

Awesome, yet somewhat disturbing. I really liked this 'zine because I didn't like some of the things the author said, but I also loved what he was saying. Confused? Such is life and this guy is well aware of that sad fact. With the telling subtitle "the coming of age" the author discusses 'maturitis' growing out of 'pen' beliefs (i.e. sXe) only to grow in to new ones, moderation being one and degenerate language. The crude, as in cut and paste, and the crude, as in crud, are seemingly random, yet troubling wip-out and headlining. The D.I.Y. reality of the text, I must have read this smart 'zine at least 6 times and it still kicks ass. I've now read, why don't you do yourself a favor and send 50¢ off to Canada to get the last issue of Punkophif. JLG (PO Box 85124/Burlington, Ontario/L7R 4K3/Canada)

RAGE #12 8.5x11 75c 14pgs

Let's see, this 'zine is a mix of drawings, poetry, and a very accessible and honest. It's a very quick read due to the massive space occupied by artwork. The stand-outs here include a rambling about appearances and a Shel Silverstein-esque poem about animal liberation. This would be a more worthwhile read if there was additional time spent on the layout and more writing. SGL (Missi/2821 Virginia Pk. Dr./Valparaiso, IN 46383)

RAG TIME

This is a personal 'zine jammed full of pissed off ranting and raving. I get the impression that Greg, the person responsible for just about everything in PxOx is a swell guy with plenty of smarts and a good heart. I also get the impression that Greg is really high strung, to which he admits in his rant about bumper stickers that piss him off. And that is fine with me because this 'zine is amazing. It's a continuous blast of highly pressured verbiage beginning with a list of reasons why sinus colds suck and continues on through his confusion over a line of Greg merchandise going around his campus, academic writing, cops, bullshit left wing pseudo intellectual politically correct wimemes, Ellen, love, communication and sex, capital punishment and newspapers. After reading PxOx cover to cover you might believe that if Greg did not have his 'zine to serve as a pressure release he might explode and take out a good size chunk of Saratoga Springs. There is no whining and very little angst in these words though he has no fear of expressing his confusion or questioning himself. The rants are interrupted only by some short reviews, and information about Greg's publishing venture called Infringement Press through which he hopes to make anarchist texts and the like available for the cost of copying and postage. Get this and feel the rush. SJS (PO Box 36/Saratoga Springs, NY 12866)

RASH HO

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RAVEN FANZINE

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THE REAL LIFE DIARY OF A BOY #6

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RED RIVER FANZINE

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REFUGEE FANZINE

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RTR

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SAGE WAYS

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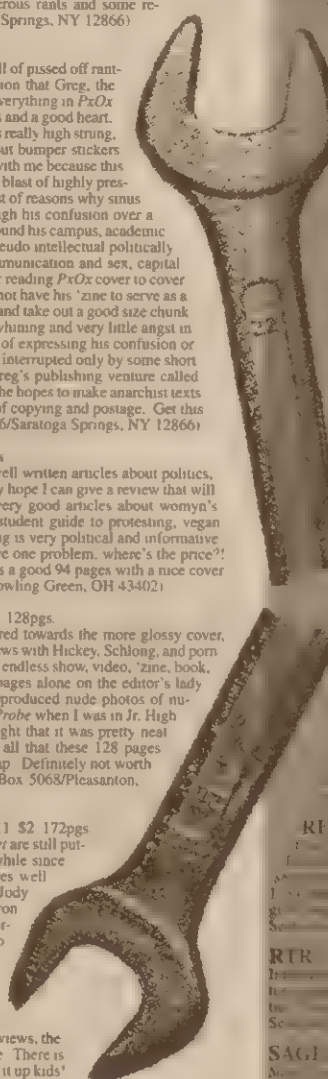
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SCULPTILATOR

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SCREAMS FROM THE INSIDE #6 8.5x11 \$1 32pgs

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Art lifted from
El Libertario

[illegible]

A few weeks ago, I met a young woman who had just graduated from college. She was a very bright and ambitious young woman who was looking for a job. She had a degree in psychology and was interested in working in a mental health setting. She had a lot of experience in research and was looking for a position where she could use her skills. She was very confident and had a lot of energy. She was a very good person to work with. She was a very good person to work with. She was a very good person to work with.

[illegible][illegible]

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Armand de Chavre/RTB 27 Rue J. Marlin/33005 Marseille (France)

I'm really starting to like this 'zine. For one, it's got enough ads to figure out what I'd like to buy. It's definitely making a name for itself. I was never too fond of Nathan's 'zine Delnum though, so I kind of had a bias against this one. Nathan is a very prolific writer, you can tell he went to school, but gets a little too pretentious sometimes, a little too much for me. For S-854 there is a balance between dogma and objectiveness. This issue is pretty darn thick and has very articulate thought out reviews, which end up taking up at least half of the 'zine. Interviews with Brutal Truth, Earth Crisis, a compost load of death metal bands I probably don't care to ever hear. And lastly, articles of all assortment. From a sexually induced narrative story to twisted, sick generic stories to others. Always something to keep your eyes jinglin' here especially in this issue. SA (PO Box 570213/Miami, FL 33257-0213)

INJUSTICE #9 news \$1 26pgs.
Two great political reads. Cool articles and arguments, benefit info and political information galore. If you've ever wondered about what those political punks are ever defending or talking about well you'll get it in here. CH (PO Box 80481/Bakersfield, CA 93380)

I love Mike's art (hell every issue of HaC has some of his art somewhere). *Scenery* is filled with his stuff, as well as some writing that he has done. The look is fantastic. Some of the 'zine seems like an insert for a record with lots of pages being used to do design and art surrounding bands from Florida like Palatka, In-Humanity, Reversal Of Man, etc... Looking good. I wish more 'zines had this much personality! KM (PO Box 14223/Gainesville, FL 32604)

Where do I begin with this one? Well, *Sociopathic Despair* is aimed at the Death Metal, Hardcore, Powerlessness, Black Metal and Doom scenes. I am not sure what Doom is. I got the impression it was hand made like Griet! plus that super slow and heavy shit. This does an excellent job of covering these scenes, with the possible exception of the "hardcore" one. [I had in mind that a meta underground existed but apparently it's dead.] Quite well. There are interviews with Neglegz, Blood & Blood, Acherson, Adversary, Hemlock 16 Spazz, Crier, Cret, Distobla, Hemlock, Despair, The Leather and Witch Hunt. There are some other interviews, but seeing how I don't read Death Metal too, I had a hard time deciphering some of the bands. Also, Oneira, although I do believe that's what it's spelled down to. Most of the interviews are of the what's going on, what are your songs about type. The ones that though are not like those found in a typical hardcore fanzine. For instance, Lengthy songs about you can't calm him after torturing or through grace reading. This also includes over 100 lengthy reviews of records, demo tapes and seven inches. A ton of work went into this 'zine. Even though I don't know squat about death or black metal, I could totally appreciate the amount of time and effort editor Mike Rogers put into this 'zine. That would be if I wasn't so offended by the blatant misogyny and homophobia that is displayed by Mr. Rogers, the reviewers and some of the bands interviewed in the 'zine. Perhaps it was put best in the (positive) One Life Crew review "If you'd rather listen to emo shit, then why the fuck are you reading *Sociopathic Despair* anyway?". OR (Mike/PO Box 100/Troy, IN 47588-0100)

Low intensity warfare, civilian friendly and computer savvy. Everything from online mailing lists info and tips to prime sabotage targets in case of THE Revolution. Real or hoax, its great information to have around. It will surely scare your room-mates CKK (APO Box 4032/Arlborough MA 02703).

Mike "OB" O'Brian, a fellow reviewer for *HeC*, puts out a "zine full of wit, satire and humor." With a copy shop under his control here in Goleta he gives you nothing but the best in pictures, layout and organization. OB also catches up on some people that others might not notice like Bill Florio of *Smashing Through* zine, Dave Paladino on surfing and Danielle Arcidaceno who volunteers for the Santa Barbara Rape Crisis Center. They are all excellent interviews, especially the one with Danielle. She explains what she does as a rape crisis volunteer, some of the calls she helps solve and gives us very informative statistics and realities going on underneath our noses. Living with her last year showed me the persistence and diligence that she took upon herself. She is definitely an enter and an interview who goes the man, the myth, the legend. Ron Wood gives us his own opinion of that needed to be addressed, as well. Bambi L. and his daughter led followers. Ron Wood's humor is definitely his own. "Laser-Beam" is also another plus. This zine, these are priceless ~~to~~ or humorous memories of a few people that went to a make-out point one time or another: including the drummer of Endeavor, Phytz, Lisa O., the guitarist of Floorpunch and others. And kids, OB doesn't leave you hanging with your ordinary hardcore "zine, he ain't gonna go like that. He then ends off with the Lifetime European tour '96 diary through his own eyes and ears. Well, this drifter, hopping from New Jersey to Chicago to Goleta then back, will always share fun, humorous times wherever he goes. And OB, where's your La Parka ride? SA (PO Box 14041/Santa Barbara, CA 93107)

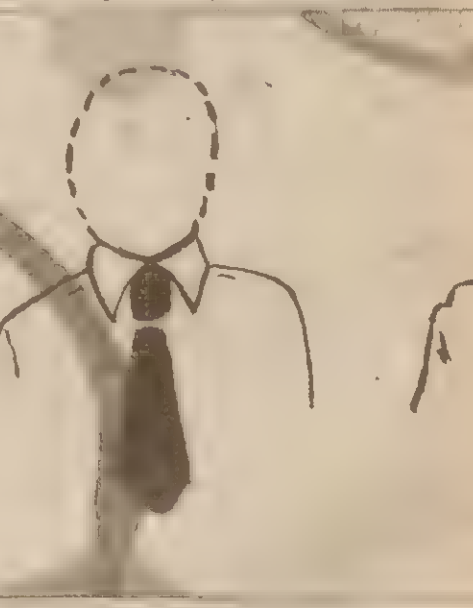
At first I started to enjoy this straight edge centered fanzine from Norway. It has good writings on anarchism, veganism and conscription in Norway. But then halfway through I started to detect an air of hardline and some pseudo-religious stuff, including an interview with 108 and what I think are quotes from the Bible. So I'm split. I think these kids just need to educate themselves and experience the world a bit more. But for right now I can't support them wholeheartedly. EW (PO Box 386/5001 Bergen/Norway)

couldn't tell until I got into this, but this is a Christian "zine," or at least most of the people who wrote to me said the editor definitely is. They seem to be a bit smug about it, but not affiliating themselves with the religious right, they just seem to be having a crisis in faith, although I'm sure they would turn out to be into psychedelic drugs, drinking and doing stupid things, all which they chronicle in here. They like to cuss a lot. The writers are mostly Christian festivals and a piece about how Magic the Gathering is of the devil which led one of the writers into the hands of Satan. Ooo, scary. EW (516 Third Street NE/ Massillon, OH 44646)

SO-SO-SOCIETY Y #8 \$5X\$3 \$1 40 pgs.
I guess this "old man" doesn't play gin but likes to travel around and discuss his new interests in punk and the etc. He's been doing So-Society for quite some time now and still keeps an interesting layout with articles and interviews to choose from. One of the best being the interview with Jen Angel (Ms. Fuchtooth and the mastermind behind the Fanzine Yearbook) where she tells about her ongoing plans in the Frisco. There are other interviews I didn't read because I wasn't familiar with any of the bands/people: Lickity Split and Bristle. An ongoing piece on the Guatemala government in a state of disaster was a beginning. Other writings and reviews are scattered here and there, of course. For some reason, I feel this "old man" is the type of guy you would call if you were lost in the big city of Chicago. SA (Art/1935 W. Sunnyside #1/Chicago, IL 60641)

This long running faizine continues covering the subterranean music and culture originating in the NYC area. This issue contains interviews with hardcore/hip hop melding Fahrenheit 451, ska band Metro Stylee and the long lasting post punks Bush Tetras. There are articles on Long Island's post Hardcore band Irony Of Lightfoot, The Novellas and roots rockers 5 Chinese Brothers. Also historical introductions to the New York Underground Film Fest and pirate radio Free 103.9. There are 3 fun columns, one covering recent country rock releases, one on what women want in a romance novel, and the tale of the loss and recovery of a notebook full of nasty thoughts kept during high school days. The lengthy review section covers a lot of musical territory from hardcore to free jazz and does so knowledgeably. *Sound View* continues to offer the full range of the NYC underground. *SJS* 96 Henry St. Suite 5W/Brooklyn, NY 11201)

A heavy duty political "zine which explains itself thusly: "This publication is produced to educate, enlighten and increase awareness." Articles in this issue include a long history of the Zapatista rebellion in Mexico's Chiapas state and the collusion of the U.S. and Mexican militaries in the attempts to crush the rebellion making the area safe for oil exploration and other corporate exploitation. A well developed essay by Theo Witsell covers the disastrous effects a meat based diet has on our planet and on flesh consumers themselves. He spends equal space on how adopting a vegan diet can reduce many of the impacts described. Other articles include information about the psychological impacts of learning to kill people in warfare. The framing of activist Sekou Cinque T.M. Kambui on murder charges in Birmingham, AL and another long piece on the burning of a high school in Weddowee, AL. A lot of insights and information about some not so well known events is provided by this "zine. The writing is reader friendly and never becomes preachy. SJS (PO Box 66088/Birmingham, AL 35266)



I know this 'zine is from overseas, and there is hefty postage involved, but I do not think it is worth 4 American green backs. Included are vegan factoids, reviews and interviews with Ignite, Withdrawn and Good Life recordings. I just wish there was more bang here to justify the buck. DA (Simon/29 Meadow Bank Ave./Nether Edge/Sheffield/S71PB/UK)

Not too exciting. Music 'zine filled with whose highlights are interviews with 187, Life Force, Mr. Bubble B And The Coconuts, Withdrawn, Candina and a bit more done half in German/half in English depending on who the editor is speaking with. The reason I didn't like it is because it has nothing to do with my world and had a hard time staying interested. If you like the bands listed here, you might like LO (Denis Wischniewski/Karl Kuppinger Str. 10/D-72793 Pfullingen/Germany).

"Postcards I've known '93-'95". And that is exactly what it is, postcards from friends, relatives, Aaron Cometsus and bands galore. That's all Mark celebrates in this issue. I think I'll be contributing in his second annual postcard collection. SA (PO Box 2192/Bloomington, IN 47402)

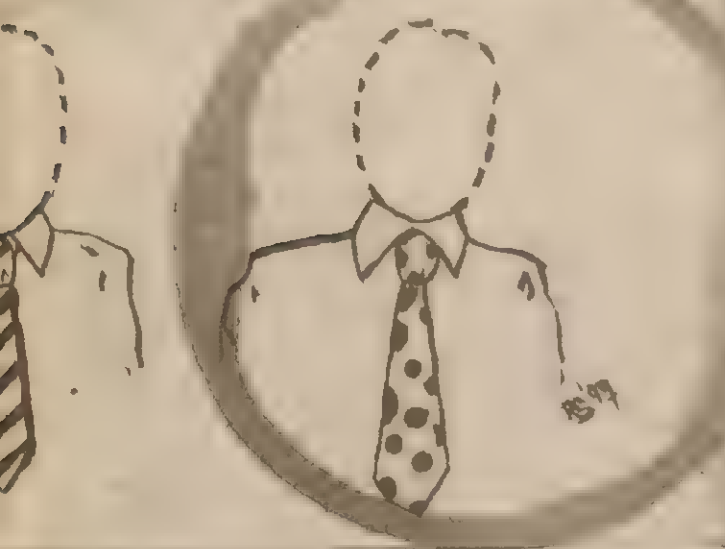
I immediately noticed the amount of time that must have been spent assembling this, as everything is thoughtfully chosen and placed. This 'zine is largely made up of excerpts from speeches and books as well as other magazines. Chris Jensen's invaluable column from HaC about teaching is also reprinted here. My favorite aspect of *Subliminal Girl* is the dedication in front to her childhood best friend—something to which I'm sure women of all ages can relate. Original pieces include some poetry and a work of fiction. Sarajane is obviously passionate about literature and writing, a passion which is represented throughout her 'zine and that's what makes it unique. This is a wonderfully done first effort and I'm looking forward to seeing more. SGL (RR #1 Box 1167/New Columbia, PA 17856)

SOUTHERN CALIFORNIA SCENE REPORT #3 8.5x11 55¢ 16pgs.
This is a good idea. Basically it's a pretty thorough listing of upcoming shows across Southern California. They don't discriminate either—the Pickle Patch is the Whiskey's equal on the list. There is also a San Fernando Valley scene report and a list of bands, 'zines, stores and places to hang out. Naturally this is way geographically specific, but for Southern Californians this is a good resource. OB (Tang/PO Box 17746/Anaheim, CA 92817/SOCALLIST@aol.com)

SUBVERSION #4 5.5x8.5 \$2 36pgs.
This well written 'zine is made up of short essays on various subjects. There's some anti television stuff, a bit on the U.S. work ethic, a piece on technology and an essay on fashionable causes, this is good stuff! Music, 'zine and beer reviews are also included in Subversion. This particular issue came with a 30¢ coupon for Pete's Wicked beer, if I take it to Vons I'll get a buck off (thanks to their double coupon policy!) Pete's Wicked Summer Brew which is very refreshing on a hot summer day! MARK (PO Box 2881/Pullman, WA 99165-2881)

SUENOS 8x11 \$1 76pgs.
Es muy bien para leer un 'zine que no les dan importancia excesiva a la música. Suenos pone las convicciones a primer. Mi español es tan malo para escribir una buena revista, pero voy a tratar. El primer artículo se describe y explica un espacio libre se llama ALVA, una muestra de películas del Festival de cine de Valladolid, La Semana del cine de Comedia No Bombas (PNB), y los prisioneros. Pienso que el sentimiento es un poco dogmático pero la mayoría del escribiendo es más acabado. Es interesante que los autores se usen el "x" en vez del "yo" o "por supuesto" hay unos fotos de bandas como Hootie, Fleu Etre, y Circus Lupus. En el fin hay un artículo largo de preguntas y respuestas con diez individuos sobre la idea de punk. JI (Oscar Blanco Esteban/Calle Angel Maria Llamas n 19, 47600 Villalon de Campos, Valladolid, Spain)

SUENO UN MUNDO #2 8.5x11 \$2 18pgs.
Este 'zine es del estilo cut & paste. Hay mucha arte y graficos. Los derechos de los niños en todo el mundo es el sujeto del primer artículo. Un entrevista muy regular con una banda "Chag" del San Francisco. También se incluye algunos de las Madres del Plaza de Mayo, el antirracismo radio libre de Bizkaia que es muy informativa pero breve. Con cada página hay un artículo o entrevista nueva. El resto del 'zine se concierne a un solo independiente de Brazil, Orphan Records, los derechos de los animales, El mundo 'zine, y unas revistas de música. No me gustan los artículos de sujetos muy general, pero las entrevistas y discusiones de sujetos específicos son muy bien. Lleno de información importante e inspirado. JI (Francesco Raffo/43 #592 CP/1900) La Plata BS AS/Argentina)



SYNTHESIS #2 5.5x8.5 \$1 44pgs.
A seriously SxEx and vegan 'zine. High points of the 'zine were the Aval and Fifteen interviews, low points were the articles, "Straight edgers: What made us what we are?" and the article relating the hardcore scene to Star Wars. Other stuff includes an interview with the band Doughnuts, bits on animal rights activists, Critical Mass and vegan recipes. MARK (4 Caple Rd/Harlesden/London/NW10 8AB/UK)

SUB-PULSE #3 8.5x11 \$1.50 48pgs.
Fairly standard but well done music 'zine (interviews, columns and reviews) from Illinois. This is well put together and is nicely laid out—even if no ground is broken in the field of graphic design. The interviews are with Bouncing Souls, Voodoo Glow Skulls, Less than Jake, and No Empathy and all are fairly interesting (if you taken into account how interesting the Voodoo Glow Skulls can possibly be). There are some pieces on police brutality, censorship of punk rock and a story from someone about getting their ass beat down on Halloween. There are also some comics. OB (2412 Slayback St/Urbana, IL 61802)

THERE WAS A SUN ONCE... 5.5x8.5 \$1 20pgs.
A collection of short stories by the editor and a few contributors. There are also some passages from the editor's favorite writers and a list of books to checkout. OB (Martin Hauck/1214 Cypress Pl/Port Moody, BC/V3H 3Y7/Canada)

THAT GIRL #8 4.25x5.5 \$1 24pgs.
I very well done per-'zine out of the Bay Area. Both the writing and graphics in this 'zine are very well done. I was unable to completely figure out exactly what was transpiring in some of the passages, but the feelings and ideas were shining through nonetheless. The pieces are about an alcoholic roommate/friend, going to see Ink and Dagger at Gulman Street, crushes, former lovers and the singer of Fang, yet they are about that and a whole lot more. As if anyone really gives two fucks, I recommend this 'zine. OB (Kelli Williams/PO Box 170612/San Francisco, CA 94117)

TIN CAN #2 5.5x8.5 \$1 36pgs.
Tin Can consists mostly of columns by various South Carolina scenesters. There are some good ones like the one against those wanna be pigs—bouncers. There is also an interview with Hot Water Music, a Richmond, VA scene report and some music reviews. OB (PO Box 1885/Columbia, SC 29202)

TALES OF A YOUNG CRYPTIC #1 8.5x5.5 \$1 28pgs.
This guy did the 'zine called *Twig Fists*. Fork which I vaguely remember reviewing a long while ago. As far as I can remember I liked that 'zine and I enjoyed this one as well. There was a story about how he went 85% vegan, which was funny at the end, but I have to say that not everyone goes vegan just to be pure which is what he was implying. The 2nd story is about education which is something he wrote about in his last 'zine. I always like hearing about people's views of school so of course I liked this article. The rest of the 'zine consists of some personal writing about work, relationships and some guest columns. There is also a huge interview with some people from the Tompkins Square Riot/CMU Substance Free House. A good read and well worth the duck. 33b (Mike Roth/3604 Dawson St. Apt.4/Pittsburgh, PA 15213)

TAPE OP #6 8x8 \$2 32pgs.
A 'zine dedicated to creative music recordings. They interview a few recording stars and discuss about their specialized recording strategies. Some are Robert Pollard from Guided by Voices, the so called messiah of indie from the indie-rock-tracks recording. Trent Bell from some band I've never heard of. Chantaw Kienens was his recommendation on a few techniques etc. Paul Marotta is some recording rat from the early 70's and he gives his part on time recording before the invention of tape 1 track. It's pretty dull, and boring if you have no track-recording-whatheys are talking about, cause at this point I said that each one than half of what this 'zine should be. There is an article that the Pickle Patch used, that is microphone speculation. We can always use information like that. So I'm thinking that if you don't know about the 360-1 mixer don't have a groove on leave it alone. SA (L. Crane/PO Box 15589 Portland, OR 97293)

ULTRAGIRLS #8 5x8 \$3 32pgs.
This is an Italian 'zine that is mostly created by women. The focus of *Ultragirls* is discussion and criticism of the punk/hardcore scene, and the many aspects thereof, fashion, attitudes, etc. There is information on how Italian law deals with copyrights in the arts and an essay on homosexuals and stereotypes. Also some writeups of recent shows with Los Crudos and Avail. Quite a few photos and graphics in this issue. SJS (Andrea Pomini/CP215/10064 Pinerolo/Torino/Italy)

UNDERACHIEVER #1 5.5x8.5 \$2 44pgs.
This Scottish guy writes in his account which if you've read from *Wash View*, I know what I'm talking about. But combined with the fact that this is all hand-written makes it difficult to read. There are some with KIDS ARE SEXY, LA, California, etc. Ass Druggers, Thought of Morris, and Scotty. That's all I can say about the article. The Scottish equivalent of a time, punk scene that I'm not sure I've read. Different perspectives are good though. EW (Stevens/Hel. gatan 36/1 pp 69 118 58 Stockholm Sweden)

UNDERDOG 'ZINE #20 5.5x8.5 \$5 36pgs.
There are many interesting and exciting things about Chicago Lake Michigan. People School Architecture, it's multi-faceted music scene and *Underdog 'Zine Underdog*. 'Zine is a mainstay of the Chicago underground which covers the varied personal interests of the punks who write for it. Within the pages of this issue you will find a history of a Chicago landmark, Garfield Park Conservatory, which is struggling to not be forgotten. Also included is a guide to the mafia, interviews with the folks who run the Dummy Room record store and the folks who run Carbondale's Lost Cross House. There are B-movie recommendations and lots of columns and essays topped off with Chicago scene news. *Underdog 'Zine* is a punk 'zine that looks at the stuff punks enjoy outside of the music scene. Highly anticipated reading material for me. SJS (Underdog Records/2206 N Rockwell St/Chicago, IL 60647-3004)

VICTIM #2 7x10 55¢ 7pgs.
This is the "East Bay Punk" issue of this 'zine and its all in Japanese. As far as I can tell this is just reviews of (mostly) old east bay punk bands like Crimpshrine, Operation Ivy, Grimples, Jawbreaker etc. MARK (Address in Japanese, sorry)

VIOLENT DANCES FADE #1 8.5x11 \$3 18pgs.
The most impressive personal 'zine I have picked up in the past couple years. VDF is from Italia and gives you more than one language to choose from. He translates into 3 different languages. English, French and Italian. And he writes the whole 'zine in his very unique handwriting. Fucking incredible. In this short span of pages, he includes very intelligible writings on religion, cultural differences, social control, more concepts on the political realm of things and beautiful poetry. Such a scholarly writer, I would say even the next Thoreau. There are articulate drawings and highly resolved pictures. Pure quality. I guarantee he's not making his money back on this issue unless he takes on the Aoki/Phyte approach and steal everything. Well there are that much other than that. Mr Stefano I say, thank you very much. SA (Stefano Lusi/Via Don Morazzone, 74a/22053 Lecco/Italy)

VREJECT #13 7x8.5 \$2 28pgs.
There's a lot to get you thinking in this one. Insightful interviews with many people who were influential in creating the scene as we know it today, 'zine reviews, explicit and implicit information on female genital mutilation and much, much more. SJS talks about being shy and having a hard time feeling a connection with outgoing, extroverted people. Her sentiments on this mirror my feelings so well that it's almost creepy. It seems that in past issues there was an amazing dialogue started on racism and privilege which is continued here with many responding letters. Though the price is a bit steep and aside from an irrelevant discussion on whether punk is dead, this is a very cool 'zine! SGIL (Anna Sin/PO Box 1040/La Mesa, CA 91944-1040)

WAR CRIME #5 8.5x11 \$2 40pgs.
This is a good idea. Basically it's a pretty thorough listing of upcoming shows across Southern California. They don't discriminate either—the Pickle Patch is the Whiskey's equal on the list. There is also a San Fernando Valley scene report and a list of bands, 'zines, stores and places to hang out. Naturally this is way geographically specific, but for Southern Californians this is a good resource. OB (Tang/PO Box 17746/Anaheim, CA 92817/SOCALLIST@aol.com)

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WEATHERING 8x8 \$2 32pgs.
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WEAKNESS 8x8 \$2 32pgs.
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WHAT HE DID 8x8 \$2 32pgs.
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WHAT'S WRONG WITH ME... AGAIN 8x8 \$2 32pgs.
This is a good idea. Basically it's a pretty thorough listing of upcoming shows across Southern California. They don't discriminate either—the Pickle Patch is the Whiskey's equal on the list. There is also a San Fernando Valley scene report and a list of bands, 'zines, stores and places to hang out. Naturally this is way geographically specific, but for Southern Californians this is a good resource. OB (Tang/PO Box 17746/Anaheim, CA 92817/SOCALLIST@aol.com)

WORDS 8x8 \$2 32pgs.
This is a good idea. Basically it's a pretty thorough listing of upcoming shows across Southern California. They don't discriminate either—the Pickle Patch is the Whiskey's equal on the list. There is also a San Fernando Valley scene report and a list of bands, 'zines, stores and places to hang out. Naturally this is way geographically specific, but for Southern Californians this is a good resource. OB (Tang/PO Box 17746/Anaheim, CA 92817/SOCALLIST@aol.com)

XINSIGNIFICANT 8x8 \$2 32pgs.
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YOU CAN LIVE FOREVER IN PARADISE ON EARTH 8x8 \$2 32pgs.
This is a good idea. Basically it's a pretty thorough listing of upcoming shows across Southern California. They don't discriminate either—the Pickle Patch is the Whiskey's equal on the list. There is also a San Fernando Valley scene report and a list of bands, 'zines, stores and places to hang out. Naturally this is way geographically specific, but for Southern Californians this is a good resource. OB (Tang/PO Box 17746/Anaheim, CA 92817/SOCALLIST@aol.com)

YOURS SINCERELY NOT YOURS 8x8 \$2 32pgs.
This is a good idea. Basically it's a pretty thorough listing of upcoming shows across Southern California. They don't discriminate either—the Pickle Patch is the Whiskey's equal on the list. There is also a San Fernando Valley scene report and a list of bands, 'zines, stores and places to hang out. Naturally this is way geographically specific, but for Southern Californians this is a good resource. OB (Tang/PO Box 17746/Anaheim, CA 92817/SOCALLIST@aol.com)

ZAGINFLATCH 8x8 \$2 32pgs.
This is a good idea. Basically it's a pretty thorough listing of upcoming shows across Southern California. They don't discriminate either—the Pickle Patch is the Whiskey's equal on the list. There is also a San Fernando Valley scene report and a list of bands, 'zines, stores and places to hang out. Naturally this is way geographically specific, but for Southern Californians this is a good resource. OB (Tang/PO Box 17746/Anaheim, CA 92817/SOCALLIST@aol.com)

Change Zine

Issue #9- \$2ppd, 116 pages

Avail, C.R., Fugazi, Cable,
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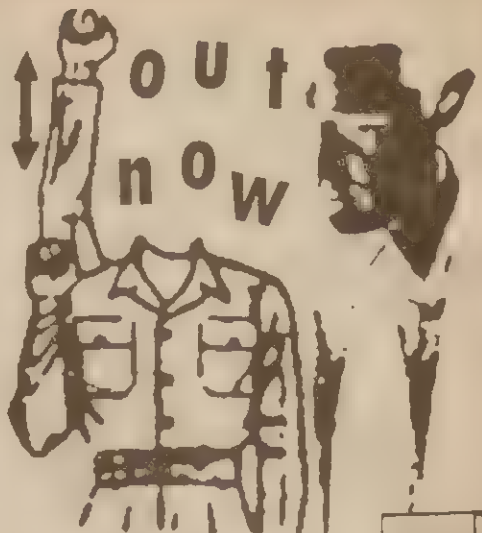
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* Give until gone 7" brand new orange county band! lots of positive energy! think: Promise Ring, Sunny Day Real Estate, Braid, but in their own style! out in early fall.

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FUGAZI PHOTO/CRISY WEB

Four tracks of wall of sound hardcore from this Richmond, VA trio. The guitar sound on these tunes is best described as a windstorm through which the rhythm struggles to be heard. An effective sonic device for building some heavy music. The bass and drums pummel and crash with considerable strength within the blasts of weathering guitar. The song structures are straightforward, the tension within the sound keeps them rolling along. Gravely eroded vocals can also be heard amidst the music. The words are personal accounts of disappointments and losses. SJS (B.A.M./1990) Glen Gary Court/Richmond, VA 23233)

CHEMICAL • Decay CD

6 tracks at 17:04 minutes. Basic bark it out chug chug metal hardcore. Fast parts follow slow parts. The rhythm section thrashes along and the vocalist coughs and grumbles about pain and fear and hate. You probably get the idea. SJS (Boundless Records/PO Box 14547/Santa Rosa, CA 95406)

CONNIE DUNGS • CD

Screeching Weasel pop punk. Sounds exactly like Screeching Weasel to me. I suppose good bands and bad bands sound the same to fans of this sort of music. KM (Mutant Pop Records/5010 NW Shasta/Corvallis, OR 97330)

THE CONNIE DUNGS • No Change 7"

YET MORE SCREECHING WEASEL • SEI WANNABE CRAP! BH (Mutant Pop Records/5010 NW Shasta/Corvallis, OR 97330)

CONVERGE • 5"

Let me begin with the simple fact that Converge rules the planet. Never before have metal and hardcore coalesced to produce music this manic. The good news is that this contains two more solid songs including a great cover of classic Serial Killer by Violent J. The bad news is that there are some collector issues to deal with. If you have a turntable that picks up automatically at the end of records, you probably won't be able to play this, or any other 5" record. But the other song, Downpour, is new to appear on any other release (and this is limited to 1000). So if you just have to work this decision out for yourself, but whatever you do, get Converge live. They are worth a multi-hour drive. DF (Religion Records/112 King St./Northampton, MA 01060)

CRESS • Monuments LP

Excellent!! Mix Crass with Conflict, then inject that concoction with the energy and urgency of today and you'll get Cress. Solid anarcho punk with a driving rhythm that pulls you in, body and mind. Wall of sound guitars with a heavy bass holding it all together. Keyboards and tapes enhance the overall impact using sub-lyrics to emphasize the moods. Lyrically they put forth opinions on war and its negative effect on this planet's ecological system, drug use, mass media, prison, animal rights etc. MA (Flat Earth Records/Broad St. Music/PO Box 169/Barnard/Barnard, VT 05570)

THE CRIMSON CURSE • 12 LP

Guess what this one is about. Yes, it's right pants. The main thing about this record is that it's a vinyl with black bugs printed all over it. This is not a joke. The lyrics, and just check out the song titles "Both Feet In The Grave", "Black Dye No. 15", and "Rat 80-mass". Although these are not the right pants, Sun Dye certainly has established its own place in the punk rock world. I thought I would either suit me or I would die long ago. I guess it's the decade of the living dead. These musicians are creative and they make me feel way too crazy, but they are not the only ones to make, suspiciously like the idea used on the cover. KM (Crimson Curse LP/11 Goldenrod Records/PO Box 81164/San Diego, CA 92138)

CROOKED COPS • Resistance Is A Must 7"

Well this is just a great fucking record. Harsh and tough hardcore yet not sounding angry. Soul, piercing and solid. This one is 12 records that fills the entire space with a strong presence as soon as you put it on. Total involvement. Passionate and fun. And rhythmic. Six songs and an integrity page booklet in German and English. Yeah 80 pages. Very political. Very good record. DF (S&S Crooked Cops/Mike Kessler/Burgard 8/CH 6110 Wohlen/ Switzerland)

DAGOBAB • CD

9 tracks at 38:16 minutes. A remarkable set of tunes from this Massachusetts power trio. Mostly instrumental songs that progress through several moods and tempos, sometimes stopping on a dime to shift, but just as often sort of melting from one part into the next. The songs have emotional impact, but as a result of the sound created, not just the vocals or words. Don't get me wrong though, Dagobab rock most excellently, but from the brain as much as from the guts. The colors and photos used in the booklet and inlay are well matched to the music making this a very nice record indeed. SJS (Sampson Records/105 Borden Road/Tiverton, RI 02878)

DANCE OF DAYS • 6 First Hits

When I saw this I was prepared to rip these fellows a new asshole for taking their name from Embrace. In my opinion you had better be a damn good band to be taking Embrace references for a band name. Well, low and behold this Brazilian group rocks. The music is catchy and melodic but with lots of energy and power. The singing is well done. Grooving but not whining out. Reminds me of some of the great '88 to '90 bands that combined classic hardcore punk with melody and the emerging "emo" thing. Good job. KM (Teenager In A Box/ Caixa Postal 205/Sao Paulo/SP cep 01059970/Brazil)

DARIEN • 7"

Hmm... pop punk played with a bit of speed, though one song is an attempt at being moody. Energetic and sort of catchy. Reminds me of post Dag Nasty power pop. Nothing special if you ask me, but not terrible either. Not discreet pop punk that is closer to good than bad in my opinion. KM (\$3 to Struggle Records/130 Stobe Ave./Staten Island, NY 10306)

D.D.I. • 10"

Fast hardcore stuff that is very D.I.Y. in nature: punk rock with energy. It comes with a booklet that is written in both Italian and English. The lyrics are in Italian. Topics are mostly political with some social issues covered as well; they even have a song called "Fuck The Police." This is a good record for those that like political punk. KM (Milani Gianpiero/C.P. 63/27100 Pavia/Italy)

DAWNBREED • Aroma CD

9 tracks at 37:43 minutes. Intricate, structured hardcore that throbs and crunches through some adventurous sonic territory. The guitar/bass drums lineup is expanded with sax and trumpet that adds a smooth and occasionally mellow tone to the hectic layout of the songs. Add a couple distinct guitar sounds and a voice used as instrument to the presto change-o rhythm section and Dawnbreed have produced a nicely textured batch of music. SJS (Trans Solar/Bismarckstr. 6/56068 Koblenz/Germany)

DAY OF SUFFERING • The Eternal Jihad CD

With a Slayer influence like this, you just can't go wrong. The recording is well done, but not overly slick, so the energy pounds your ears hard, making me want to start a one man mosh pit on my bed. The singer is a little too tough-guy for me at times, but most of the time fits into this greatly over-the-top brutal-strident-metal. The lyrics have a lot of mutilation and gore in them, and seem to be about some sort of spiritual battle against man's destruction of the world. This is a damn good CD. ADI (Catalyst Records/6142A N. Compton/Indianapolis, IN 46220)

THE DART BAND 360 • 10"

A bunch of warm emotional hardcore from these Raleigh folks. Their tunes have a sense of melody that plays against their slaps and hyper noisiness. A good dense sound is propelled by excellent drumming and stand-out features of these well developed songs. The Dart Band is into youthful angst and loneliness for some. The songs are constructed with a lot of care and attention. The songs are constructed of melodic sections, each but don't let the inevitable breakneck speed of the next section. They are a goodly fitted unit at a breathless pace. The Dart Band is a good band down for a bit of Labrador and a bit of a psych-drone from Philadelphia. SJS (Assorted Porkchops/PO Box 4444/Westport, NC 28406)

DAYS OFF • 12"

The days off some Days Off... suffer many years. They were around in the mid '80s. I guess their sound is a mix of Dischord influenced, though Days Off were from North Carolina. These songs are a bit muddy and the lyrics are a bit muddled. They are a bit of a mid to late '80s DC influence. Then you might want to pick this up because even though they are not technically from that area this remains as a bit of the era that made that era. Not thrilling, but still interesting. KM (A-Team Records/PO Box 1745/Crofton, MD 21114)

THE DEALERS • Is The Getting Ready CD

4 tracks at 69:30 minutes. A whole lot of... The dealers are a psych-drone from Philadelphia. The songs are a bit of a mid to late '80s DC influence. Then you might want to pick this up because even though they are not technically from that area this remains as a bit of the era that made that era. Not thrilling, but still interesting. KM (A-Team Records/PO Box 1745/Crofton, MD 21114)

DEFINATION • The Last Condition 7"

After a long time, the last condition gets their own full length. The music is a mix of aggressive and breaking into full on... The dealers are a psych-drone from Philadelphia. The songs are a bit of a mid to late '80s DC influence. Then you might want to pick this up because even though they are not technically from that area this remains as a bit of the era that made that era. Not thrilling, but still interesting. KM (A-Team Records/PO Box 1745/Crofton, MD 21114)

DI LANCE CORPORAL • 12"

I enjoy listening to this, which is not surprising since the style is a bit out of my current realm of tastes. The Di Lance Corporal play fast snotty punk rock. It reminds me of some of the '80s, though I think with a cleaner production than some of the '80s. Epitaph bands would enjoy this quite a lot. The lyrics are smart and snappy. Hard hitting and catchy as hell, it was a refreshing listen. Punk as it was meant to be played. KM (Underworld Records)

DISCONTENT • 7"

This is so incredibly average that I'm really at a loss to describe it. Discontent is from Alabama and does four gruff and tumble punk rock songs with social/personal lyrics. The packaging is equally average with a solitary lyrics sheet enclosed in a black and white sleeve. Even their band name is middle of the road. I'm not happy, but not necessarily mad either, just Discontent. Here and there some energy emerges, but for the most part I could not get into this. DF (Jamie Barrer/211 N. Ross St./Auburn, AL 36830)

DISCOUNT • Her Last Day 7"

Three simple pop punk songs from these pleasant punks of Vero Beach. Straight ahead tunes with a bit of edge from the guitar and subtle piss and vinegar vocals from Allison. Musically Discount maintain an innocence that is belied by their lyrics, which seem to revolve around suicide and losing touch with the world. Not all that pleasant after all. SJS (Panic Records/c/o Helter Skelter/Via Degli Ausoni, 84/00185 Rome/Italy)

DISRESPECT • CD

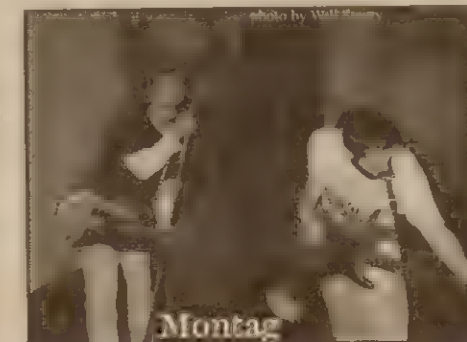
Five songs of moshing metal hardcore. Nothing new, nothing super notable. But Disrespect play it well. If you don't mind by the numbers hardcore and if you love moshing metal hardcore then Disrespect will have you shitting your oversized shorts. (Actually, I enjoyed the listens, but wasn't left with much to take away from the experience). KM (Conception/Kilianstr. 46/12459 Berlin/Germany)

DON'T • 7"

Two songs of fuzzy wuzzy foot stomp drone rock. Noisy guitars make a thick layer of sound on top a walking rhythm. Monotone vocals fill in any remaining cracks in the sidewalk. Music like muddy slow water. SJS (B-Core Disc/PO Box 35.221/08080 Barcelona/Spain)

DREYFUS • Garbage Day 7"

Unfortunately the most unique thing that I can say about this band is that they are from England. A power trio, they play punk that is somewhat rocking, but too poppy, and ultimately bland. You'd think that if you were gonna put the vocals way up front that it would be because you had something important to say (or perhaps could sing really well), but this is just not the case here. I would only recommend this to people who like to sing along to the nah, nah, nah parts. DF (Pig Dog Records/PO Box 43/Hull/HU1 1AA/England)



ELEVEN ELEVEN • CD

One extremely long track, 34 minutes long, nothing about the band, the recording, the lyrics... just lots of old-time photographs. So mysterious. Maybe because they don't want you to know that Boys Life and Hoover have joined forces and made this new band. At least that's what I've gotten out of it. It really honestly sounds like that's what's happened. But I don't know. Good, but really odd. I guess that's all I have to say at this point. SJS (Deephouse/PO Box 8946/Toledo, OH 43623)

ENDFAVOR • ...Of Equality 7"

A four track four track ep. Chunky and buzzy hardcore heavy on social/political concerns. These four guys have their hearts on their sleeves and they dive head first into poverty, women's rights and genocide. They end up with a powerful emotional statement full of compassion and rage. The lyric sheets and inserts from the original record are reprinted for this reissue. SJS (Phyte Records/PO Box 14228/Santa Rosa, CA 95107)

ENEMY SOIL • The Ruins Of Eden CD

16 tracks at 22:09 minutes. Furious thrash hardcore from Virginia. Enemy Soil end crunch played as fast as possible with the vocals shouted and screamed over top. The lyrics are political and social criticism, expressed with violence and anger that question illusions of freedom. Enemy Soil keep their songs simple, mostly straight ahead thrash with a few slow parts. There are five live tracks at the end that just roar along like a 1200 horsepower leaf blower. 10" vinyl is available on Noise Vacuum. SJS (Clean Plate Records/PO Box 709/Hampshire College/Amherst, MA 01002)

ENEMY SOIL • Live At Fiesta Grande #3 flexi 7"

10 tracks at 22:09 minutes. Furious thrash hardcore from Virginia. Enemy Soil end crunch played as fast as possible with the vocals shouted and screamed over top. The lyrics are political and social criticism, expressed with violence and anger that question illusions of freedom. Enemy Soil keep their songs simple, mostly straight ahead thrash with a few slow parts. There are five live tracks at the end that just roar along like a 1200 horsepower leaf blower. 10" vinyl is available on Noise Vacuum. SJS (Clean Plate Records/PO Box 709/Hampshire College/Amherst, MA 01002)

THE ENKIDELS • 7"

There must be something wrong with me... I thought I was gonna hate this but I actually liked it. Call me crazy, but the singing on one side reminds me of the slower more obscure Misfits stuff, and on the other side I was reminded of Lungfish. I must be losing my mind. Anyways, these three songs are melodic and catchy while having some energy. Pleasant stuff that doesn't fail to please me. KM (\$3 to Struggle Records/130 Stobe Ave./Staten Island, NY 10306)

ENSHN • Fall From Grace 7"

Enshn is quickly becoming one of the premiere edge bands of the current scene. Albert I think they are a bit generic (the title of the record is a pun on cake), they play their shit well enough to keep me interested. And regardless of how they are recorded, they put on a decent live show (basketball jerseys and all). The layout on this record is superb and if you're lucky enough you'll get it on a thick piece of green vinyl. Let's just hope they can solidify a line-up and continue to Make The Difference (as they claim they'll do by covering the Insted classic as the last song on this record). MM (Indecision Records)

EVA BRAUN • Eason CD

10 tracks at 72:02 minutes. Lengthy, mellowed rhythmic droning rock songs from this Polish band. The music is a warm guitar fuzz that cycles against a pulsing rhythm section. The drumming is particularly effective at creating a trance like mood for the songs. There are vocals that for the most part detract from the music, though when they are low in the mix and spoken the words/voice does thicken the sound. This is somber music full of disappointment and sadness. The near tribal thwap of the drumming is a strength that the music from fading into a murky brown oblivion. SJS (Niki Nic Nie Wie/PO Box 53/34-400 Nowy Targ/Poland)

EVEREST • 7"

A sensitive rock band from Lawrence, KS check in with two songs on this 7". Side one, or opus No. 1 as they refer to it plays with the quiet/ loud, slow/fast dynamic going so far that the music entirely disappears at one point before gradually returning. The songs end with some rolling guitar churn that lacks a bit of life into the other very stagnant tune. The vocals are wispy and mournful, floating through the music. Opus No. 2 begins slow then picks up speed but goes nowhere, ending quickly. Sounds like an unfinished song. Everest play a charming guitar sound against a charming guitar sound effectively and together the dual guitars make a nice thick sound but the second song is to brief to fully explore it's ideas. Poetic lyrics about exploring and leaving places are interesting though the vocals are high pitched, almost whining and have a disturbing tendency to sound like Stung. SJS (Deans's List Collective/PO Box 1984/Lawrence, KS 66044)

EVERSOR • September CD

10 tracks at 31:33 minutes. Introspective light hardcore with rock tendencies, mostly due to vocals that are really fucking loud and clean and sound like they were recorded in an airplane hangar. The rest of the music is compressed into a tiny layer of buzz and bump behind the voice. It's slow and very repetitive with lots of words about pain, hate and being scared. The cd is packaged in a beautiful little spiral bound booklet that can't really save the music from mediocrity. SJS (Greenrecords/Via S Francesco 60/35100 Padova/Italy)

EVOLVED TO OBLITERATION • 7"

8 songs. Furious double-vocal hardcore with good transitions between slower, unifying sonic resonance to blitzing fast spews. Fans of Capitalist Casualties will probably enjoy this worthy record. Lyrics center on the problems humans face now that our evolutionary success is rapidly becoming the means of our destruction, but also touch on social justice themes. The good recording quality makes the sound well-balanced and fully capable of delivering some quality blows. An enjoyable record. IST (Clean Plate Records/PO Box 709/Hampshire College/Amherst, MA 01002)

EX MEMBERS OF... • Wardance Orange 7"

Fast paced melodic hardcore with a lot of energy and edginess. Fast guitars and layers of voices shouting through. Nice voices, that combine with the music to push and pull the songs around. The non stop rock solid rhythm section is a powerful force just below the surging guitars. Looks like there are three guitars, producing quite a rush of sound. Four fun, upbeat tunes on this record that beg for repeated play. SJS (Standfast Records/PO Box 973/Lilburn, GA 30048)

EXCESSIVE DEFIANCE • Yo Dicknose. Eat Ass 7"

The same drunk punk type songs that have been played a thousand times before. Does the world really require more of this? Oh yeah, don't you think it's a bit hypocritical to have all sorts of anti-nazi propaganda all over your record and then call someone a "puck" in your liner notes? BH (Excessive Defiance/PO Box 9751/Asheville, NC 28815)

THE HAL AL SHEDAD • The Dichotomy Of Yesterday 7"
Two tracks. One side is intricate action punk. The guitar drops shards of sound within the twisting and jerky rhythm. Very interesting vocals and sort of declamatory drawl, sing nicely constructed lyrics about yesterday and today. The song is reminiscent of the broken antheim by Circeus Lupus. The other side is a quiet instrumental, reverent for bass guitar and trumpet. A warm fuzzy side, a prickly punchy Hal Al Shedad (Simsba/Ms. Vique Martin/30 Park Avenue/Leeds/LA 21H1).

HOOR OF THE STAR • 7"
I think this is a pretty gutsy record. I say that because the voice is the forefront of it all, and it's really hard to do that well. The voice vox up front in the mix, but they really seem to be the focus. The mood is that of an exasperating gasp for unders and world. There's some nice support from backing vocals. Above description this is hardcore, but it's hard to hear. Nice hand made covers and booklet. DF (Track 5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/100/101/102/103/104/105/106/107/108/109/110/111/112/113/114/115/116/117/118/119/120/121/122/123/124/125/126/127/128/129/130/131/132/133/134/135/136/137/138/139/140/141/142/143/144/145/146/147/148/149/150/151/152/153/154/155/156/157/158/159/160/161/162/163/164/165/166/167/168/169/170/171/172/173/174/175/176/177/178/179/180/181/182/183/184/185/186/187/188/189/190/191/192/193/194/195/196/197/198/199/200/201/202/203/204/205/206/207/208/209/210/211/212/213/214/215/216/217/218/219/220/221/222/223/224/225/226/227/228/229/230/231/232/233/234/235/236/237/238/239/240/241/242/243/244/245/246/247/248/249/250/251/252/253/254/255/256/257/258/259/260/261/262/263/264/265/266/267/268/269/270/271/272/273/274/275/276/277/278/279/280/281/282/283/284/285/286/287/288/289/290/291/292/293/294/295/296/297/298/299/300/301/302/303/304/305/306/307/308/309/310/311/312/313/314/315/316/317/318/319/320/321/322/323/324/325/326/327/328/329/330/331/332/333/334/335/336/337/338/339/340/341/342/343/344/345/346/347/348/349/350/351/352/353/354/355/356/357/358/359/360/361/362/363/364/365/366/367/368/369/370/371/372/373/374/375/376/377/378/379/380/381/382/383/384/385/386/387/388/389/390/391/392/393/394/395/396/397/398/399/400/401/402/403/404/405/406/407/408/409/410/411/412/413/414/415/416/417/418/419/420/421/422/423/424/425/426/427/428/429/430/431/432/433/434/435/436/437/438/439/440/441/442/443/444/445/446/447/448/449/450/451/452/453/454/455/456/457/458/459/460/461/462/463/464/465/466/467/468/469/470/471/472/473/474/475/476/477/478/479/480/481/482/483/484/485/486/487/488/489/490/491/492/493/494/495/496/497/498/499/500/501/502/503/504/505/506/507/508/509/510/511/512/513/514/515/516/517/518/519/520/521/522/523/524/525/526/527/528/529/530/531/532/533/534/535/536/537/538/539/540/541/542/543/544/545/546/547/548/549/550/551/552/553/554/555/556/557/558/559/560/561/562/563/564/565/566/567/568/569/570/571/572/573/574/575/576/577/578/579/580/581/582/583/584/585/586/587/588/589/590/591/592/593/594/595/596/597/598/599/600/601/602/603/604/605/606/607/608/609/610/611/612/613/614/615/616/617/618/619/620/621/622/623/624/625/626/627/628/629/630/631/632/633/634/635/636/637/638/639/640/641/642/643/644/645/646/647/648/649/650/651/652/653/654/655/656/657/658/659/660/661/662/663/664/665/666/667/668/669/670/671/672/673/674/675/676/677/678/679/680/681/682/683/684/685/686/687/688/689/690/691/692/693/694/695/696/697/698/699/700/701/702/703/704/705/706/707/708/709/710/711/712/713/714/715/716/717/718/719/720/721/722/723/724/725/726/727/728/729/730/731/732/733/734/735/736/737/738/739/740/741/742/743/744/745/746/747/748/749/750/751/752/753/754/755/756/757/758/759/760/761/762/763/764/765/766/767/768/769/770/771/772/773/774/775/776/777/778/779/780/781/782/783/784/785/786/787/788/789/790/791/792/793/794/795/796/797/798/799/800/801/802/803/804/805/806/807/808/809/810/811/812/813/814/815/816/817/818/819/820/821/822/823/824/825/826/827/828/829/830/831/832/833/834/835/836/837/838/839/840/841/842/843/844/845/846/847/848/849/850/851/852/853/854/855/856/857/858/859/860/861/862/863/864/865/866/867/868/869/870/871/872/873/874/875/876/877/878/879/880/881/882/883/884/885/886/887/888/889/890/891/892/893/894/895/896/897/898/899/900/901/902/903/904/905/906/907/908/909/910/911/912/913/914/915/916/917/918/919/920/921/922/923/924/925/926/927/928/929/930/931/932/933/934/935/936/937/938/939/940/941/942/943/944/945/946/947/948/949/950/951/952/953/954/955/956/957/958/959/960/961/962/963/964/965/966/967/968/969/970/971/972/973/974/975/976/977/978/979/980/981/982/983/984/985/986/987/988/989/990/991/992/993/994/995/996/997/998/999/1000/1001/1002/1003/1004/1005/1006/1007/1008/1009/1010/1011/1012/1013/1014/1015/1016/1017/1018/1019/1020/1021/1022/1023/1024/1025/1026/1027/1028/1029/1030/1031/1032/1033/1034/1035/1036/1037/1038/1039/1040/1041/1042/1043/1044/1045/1046/1047/1048/1049/1050/1051/1052/1053/1054/1055/1056/1057/1058/1059/1060/1061/1062/1063/1064/1065/1066/1067/1068/1069/1070/1071/1072/1073/1074/1075/1076/1077/1078/1079/1080/1081/1082/1083/1084/1085/1086/1087/1088/1089/1090/1091/1092/1093/1094/1095/1096/1097/1098/1099/1100/1101/1102/1103/1104/1105/1106/1107/1108/1109/1110/1111/1112/1113/1114/1115/1116/1117/1118/1119/1120/1121/1122/1123/1124/1125/1126/1127/1128/1129/1130/1131/1132/1133/1134/1135/1136/1137/1138/1139/1140/1141/1142/1143/1144/1145/1146/1147/1148/1149/1150/1151/1152/1153/1154/1155/1156/1157/1158/1159/1160/1161/1162/1163/1164/1165/1166/1167/1168/1169/1170/1171/1172/1173/1174/1175/1176/1177/1178/1179/1180/1181/1182/1183/1184/1185/1186/1187/1188/1189/1190/1191/1192/1193/1194/1195/1196/1197/1198/1199/1200/1201/1202/1203/1204/1205/1206/1207/1208/1209/1210/1211/1212/1213/1214/1215/1216/1217/1218/1219/1220/1221/1222/1223/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REGULATORWATTS • The Aesthetics Of No-Drug CD
13 tracks at 43:29 minutes. These songs have a restrained feel to them, like several possible notes and percussive taps are considered before one is chosen to be played. Once played the sound is studied in hopes that it might tell what to play next and when that does not happen the cycle is repeated. The results are slow and sometimes labored. The music is produced to place the trio in a vast open space where each instrument can be heard and contemplated separate from the others. The hard spiky guitar and spare rolling bass and drums play against the vocals which can be incredibly grating. When the pieces and the mood fall into place this band can generate a spine tingling sound like on "Candy Buller O" or "Witchduck" but often the songs feel like some of the parts are out of line or just not jelling. The standout track on this record has Bobby Sullivan singing on a dub-u-fonic version of his tune "False Idols." It will be interesting to see if Regulatorwatts can develop their sound into something really intriguing, like the intense buildup and release of a Tesla coil. The songs on "Aesthetics..." hint at that sort of tension. SJS (Slowdime/PO Box 414/Arlington, VA 22210)

ROADSIDE MONUMENT • Eight Hours Away... CD
What happened here? Since when has Roadside Monument looked like crazy? The whole booklet is set in a dark theme with great artwork and the music follows suit. And THIS on Tooth And Nail? Weird. Cool, but definitely strange. Certainly some Seattle-area influence (circa Sunny Day Real Estate and the type), with cool Boys Life-sounding interludes. This rocks me fairly nicely. Nice progression for the best band on this label. Now, to shell out big bucks for it, that's a big drawback to T&N. 11 songs, 49 minutes. DO (Tooth And Nail/PO Box 1269-Seattle, WA 98111-4698)

ROMAN INVASION SUITE • 7"
The lines between indie and emo are so fuzzy these days that I really don't know how to classify this, but I definitely like it. The music is compelling and it deftly moves through several moods. Some of the songs (like Cerberus Shoal) come to mind, but Roman Invasion Suite certainly has some originality in its sound. I had to be a little bit of a snob and drifted along with the music. The sleeve looks real nice too. SJS (Long Bow Records/23419 Praneview/Mattawan, MI 49071)

RUBBISH HEAP • Path Of Lies 7"
OK, this is some heavy duty shit. Sometimes they churn and sometimes they crank, but the power of this record is continuously double overhead. I'm kind of reminded of His Hero is Gone, but the structure here is more dramatic and less strait forward (and less heavy and less dark). Awesome vocals, cool metal parts, and nice variation... man, I really think this rules. These guys are from Belgium, but the vocals and booklet are in English. Get this record. DF (\$5 to Conspiracy Records/Lange Leemstraat 388/2018 Antwerpen/Belgium)

RUBBISH HEAP • Path Of Lies 7"
This is quite good. Heavy sounding hardcore that churns along at a medium pace. Not metal sounding, just hard music with gravel assaulting vocals. The sound quality is good and the design is well done. I am reminded of all the great hardcore that came out in 1991 and '92... before crusty thrash and plodding grind took over as the only forms of hard, and before the youth crew sound became watered down by rock. Anyway, very enjoyable. KM (\$5 to Conspiracy Records/Lange Leemstraat 388/2018 Antwerpen/Belgium)

THE RYE COALITION • Hec Sac Duh Kaet CD
By far, the best album I've listened to for the H&C #16 bout. I haven't let any of my other new CDs give themselves a try in my player because this album is so damn hot. Well, The Rye Coalition, who is more on the pretentious side of things, keep on progressing and they ain't got the time to sit around and wait for anybody else. Here they give 9 songs revolving around good 'ol American values on the subjugation of women. 9 more songs to fill your empty appetite. The Rye still use some of their old gourmet tricks but their recipe book has expanded so much that most of their old recipes have gone to the dog. However, The Rye still cook up dishes quite similar to that of Nation of Ulysses and Fugazi. Well, when The Rye come around to serve their live portions be sure to ask for more because these kids are not your ordinary chefs. A Benhiana guarantee. SA (Gem Blandisten)

SABETH • 7"
Fast, crazed, chugging noise. This is one of my favorite seven inches to come out of Germany lately. Lots of chaos and power that somehow doesn't keep itself from being melodic at the same time. Awesome. Plus the arty packaging is really original. LO (Carsten Pflügel/Gemkerstr 6/71034 Boeblingen/Germany)

SCHELLAR • 7"
Whose what the fuck is wrong with my record player!!! Holy shit these guys have a bad case of hardcoreitis. Carcass sounding vocals with a bit more screaming it has the new sound that's going around kind of like Boitch and Jesuit. CF (PO Box 2288/Santee, CA 92072-2288)

SCROTUM GRINDER • 7"
House vocals and a lot of metal guitar in these four tracks of angry screaming hardcore. The combination of female and male vocalists helps to make this band stand out a bit from the multitude of vocalists. The lyrics cover varied concerns—media brainwashing, inescapable systems and false fronts with a lot of words that are not very clear. The music is fast paced with competent playing from all. SJS (Burnito Records/PO Box 3204/Brandon, FL 33509)

SCUD • Spy Smasher 7"
The guys in Scud think they are secret agent spy guys. Unfortunately, they don't sound like they're spy guys and I'm still waiting for their message to destroy itself. As a result, I'm starting to think that this whole spy thing is just a front. How about this one: indiecore? Noisy, chaotic guitars, rambling bass lines, and distorted yells make Scud remind me of a band called Ambassador 990. These guys do what they do pretty well and have a decent recording. ABB (Lunar Valcoron/Baumgasse 32/76829 Landau/Germany)

SOTTO PRESSIONE • 12"
Sotto Pressione are an Italian band that sings in Italian. There music is hardcore with a bit of speed and a bit of melody. It is a good sound. Lyrics are all in Italian of course. Reminds me of some of the good hardcore stuff that came out of the straight edge scene in the late '80s. (before mosh took over so completely). KM (Vacation House/Via S Michele, 56/13069 Viglia Biellese (BI)/Italy)

SEESAW • Oculis Sinister 7"
Howling winds and avalanches in a snowstorm: Drums clatter like boulders rolling down the desolate terrain of a Martian mountain. Feedback roars and changes pitch as relentlessly as sub-zero arctic flurries. Someone is shouting (for help?) in the background. Dark... confusing... strange... Unwound? JT (PO Box 1221/Clairemont, CA 91711)

SATURDAY SUPERCADDE • 7"
Sometimes, writing intelligent songs makes all the difference in the world, especially when you live within the genre of power pop punk. That's what these guys do, and they do it fairly well. My favorite is a song dissing all those who are too wrapped up in the aesthetic of straight edge. It's nice to hear that stand, and the other songs hit more topical topics like anorexia and cops (I am not implying these don't need attention). The style they use is a little more polished by super crisp production. DF (WhiteHouse Records/1000 W. Main Rd./Lanesville, IN 47136)

SERAPH • 7"
Vocals here are a little off, but that's not that this metal was any good in the first place. The music is... inspired with a wobble. And... the second song is all... making a peacut. Little... about self suffering spirituality. The... and... better and not so... Winter Blvd/PO Box 1302/Montebeilo, CA 94029)

SHAPIR O RAMA • L. Ma De Vapor Y Valiente CD
4 tracks at 34:58. This record where overamped guitars rule. The... breaking the songs into shards and... the dependable and... rhythm section... and... leads the guitar and... vocals back to... At times this record brings to mind... 1989 B.A.L.L. but never that dense... Child Records/PO Box 1586/Findlay, OH 43830)

SHOUTBU S • 7"
First... when I hear the distinct slapping... grown puppy dog, then I hear a sudden... Hello Stakes... with... school punk... and spoken... over... but at the end of... early... style Shoutbu S... PO Box 229/Arlington, VA 22201-4291)

SICKO • 7"
A pop record... into a sacker... I guess... twenty... the first... reference... song is a pretty... and... interesting... but for... that leaves me... 93340)

SINATRA • 7"
From... each defies categorization... ballpark... but don't let that turn... Because this... several... you just don't find in your average record. I think it... one of... quite fresh and enjoyable. The lyrics are included, but like the vocals, they are in Italian. DF (Rumble Fish Corporation/Antonello L'Abbate/Via G. Giusti 93/72105 Fasano (Br)/Italy)

SINKER • Finality 7"
First of all, let me say that the original Sinker seven inch is one of my favorites. There was a period of time where it made it's way onto every mix tape I made at that time. For years I had meant to write to Scott and ask him for a tape of the recording of those last two songs that hadn't been released. I never did, but now those two songs have finally been released on this seven inch. At first I expected too much. I was originally disappointed by the fact that it didn't grab me the way the first one did years back. But the more I listen to it, the more I like this record. It has all the emotion that Sinker had in their live shows. When emo was something much more powerful than the watered down, lifeless stuff that most bands do today. While Amber Inn is the closest thing I can compare Sinker to (seeing as they have the same vocalist) the Sinker sound is more raw, less rock and will stay a hundred times more real to me. LO (Sunny Sincit Recs./915 L St. #C-166/Sacramento, CA 95814)

SLACKER • A Day In The Life Of... CD
Mutant pop. I brought this CD to work and listened to it, and it's just a step above the radio. Slacker lies somewhere between Lookout and Fat Wreck Chords. Three chord sing along parts with melodic leads. Some of this is pretty catchy, but the tempo seems a hair too slow throughout the CD. Lyrics are predictable and cliché at times. ADI (Mutant Pop Records/5010 NW Shasta/Corvallis, OR 97330)

SLACKER • Covering The Bases 7"
Generic sounding pop or "mutant pop" as they label themselves. The music is done very well but some of the lyrics are just a little cheesy. If you have a case of the high school blues buy this, if not... well you know... whatever. CF (478 E. Beaver Ave. #705/State College, PA 16801)

SLANG • Sapporo City Hardcore 7"
Four heavy, harsh and blinding slices of Japanese thrash ferocity. They roar through the songs like every second is their last. In doing so they create a massive sonic onslaught which is recorded well enough that we can fully enjoy the blistering guitar solo in "Killed The Pam" and the hair raising bare-ass bass plucking breakdown in their version of Ripcord's "Single Ticket To Hell." Another beautiful bit of Japan's amazing thrash scene documented. SJS (Straight Up Records/Klub Kounter Action/Kouwa Bld. 2F, Minami-1/Chuou-ku Sapporo 060/Japan)



SHOCK TREATMENT • We're Back Home CD
11 tracks + 3 secret tracks at 41:04 minutes. Well made, aggressive rock with hardcore foundations. The members of Shock Treatment play well, especially the active bass player who pounces all over the place. Their songs are fast and... based on the rhythm section, with loud and... sound and... The lyrics are fairly weak... enough that... to translate and sing them in English... of tunes. The three... one by... and two I did not identify. SJS (Ramblerfish Corporation/Via G. Giusti 93/72105 Fasano (Br)/Italy)

SLEEPING FOR SUNRISE • 7"
This record is definitely in the mellow drive... of Sunny Day Real Estate Velocity Girl and... indie pop that I can... despite an absence of even the most... Gentle on the ears, but still rock n' roll. The... to me, and if I were headed on a trip to a turntable, I would... back this seven inch. JT (Playing Field Records/PO Box 8511/Seattle, WA 98103)

SLEESTAK • The Power Of Genital CD
If the Boredoms, Pigface, and The Bitchy Party had a kid, this is what it would sound like. Lots of interesting... this CD, but I wouldn't recommend it to wimpy eared people. This noise band knows how to make good-sounding noise while... slightly tangible parts in to grab your attention. It seems... went into making this beautiful wonderfu... no... ADI (Bitchy Party Records/PO Box 292152/Los Angeles, CA 90029)

SLUDGECRYPT • Diarrhea Lip 7"
75 brief spoken word tracks of wacky... on installment #7 in the Ecne Themes singles series. Keyboards... accompany a variety of voices in a variety of languages... of themes. A few choice examples "Winnie The Pooh Bladder... The Crutch" "I'm Pro-Choice And I've Got A Gun", and... of Parents To The Zoo And Exchange Them" SJS (Ecne Themes/PO Box 4208,6/San Francisco, CA 94142)

SOCIAL INFESTATION • 7"
Crusty, growled-out punk rock played... makes it lean towards the grindcore end of the spectrum. A... been arranged and... which... only stand out... Some of the songs... a... Not very redeeming... with a nice poster and contact info for charitable... Food Not Bombs... Atlanta, GA 30334)

SOCIETY OF JESUS • 7"
Slow and deep... and thrashes hard here and... 13 bit 51 metal guitar harmonics... vocals are lower gut growls... at times but not always. The... and religion. Nice package to go with the music. SJS (S.O.A. c/o Paolo Petralia/Via Orderisti Da Gubbio, 67/69 00146 Roma/Italy)

SODA POP FUCK YOU • CD
9 songs + 1 secret track at 24:03 minutes. Some fun, energetic ska punk. Soda Pop Fuck you keep the music simple, fast and rough. No horns. Christina has a deep strong voice and she pulls no punches when calling people on their shit, be they annoying guys on the make or poser fashion punks. As a matter of fact, it seems Christina quite revels in singing the words "fuck you." Many of the songs build lyrically and musically to a moment of joyous liberation as she shouts "fuck you." Fun and probably a blast live. SJS (Bad Monkey Records/473 North St./Oakland, CA 94609)

SILENT FALL • In A Perfect World... CD
To all the Orange County kids, this is not Silent Fall with Asher Luxi, Mike Blair and Bill Brandon long delayed CD. This Silent Fall comes from Minneapolis but strangely enough falls in the same line of many of Orange County bands in the year of '92-'93. With relations to Outspoken, Mission Impossible, early Mean Season and many of the other greats I'm sure they'd do fine touring out in the West Coast. 8 songs for the hardcore spirit. SA (One Percent Records/PO Box 141048/Minneapolis, MN 55414-1048)

SILENT MAJORITY • Life Of A Spectator LP
From the Long Island hardcore scene comes Silent Majority. These guys sound like they've been playing together for a long time. They have chops and an ease with their music that must come from experience. The music here has a lot of different hardcore pieces fitted together to make their sound. Some melodic tunes and vocals, some chug chug riffing, etc... Most impressive, Silent Majority have lyrics that cover a lot of the usual subjects with surprising depth, like "Polar Bear Club" which looks at the hardcore til death theme from the point of view of two 42 year old tattooed hardcore buddies hanging out on the beach talking about encouraging their daughters to start bands. The whole record has that sort of positive, friendly feel to it, even in songs about broken hearts and broken homes. An LP of good sounding hardcore music in a good looking package. SJS (Exit/PO Box 263/New York, NY 10012)

SOMA • Enflammen 7"
Soma plays loud strong hardcore fronted by that chaotic kind of vocals that sort of sound like "blah, blah, blah." But for those of you that don't speak German there is a translation of their lyrics so you can find out what they are actually saying. The lyrics aren't about anything new, but well put and sound sort of cooler to me in German anyway. I saw this band live once and thought they were pretty good; I am not disappointed by this record. LO (Transhumant Recordings c/o Thomas Rüger/Albert Schweizer Str. 37/34454 Arolsen/Germany)

SONG OF KERMAN • Felters Say 7"
I've been really lucky with recent records this issue. All the usual hardcore adjectives apply to this record, but I don't want to use them, because the sound here is much better than usual. The main thing that stands out for me is the adept use of crispy off-beat parts that sound interesting instead of annoying. The feel of this record is real, focused, and bitter. The sleeve and lyrics are intelligently social and political. Wholly recommended. Keep an eye on Track Star Records. DF (Track Star Records/PO Box 60/Forked River, NJ 08731)

SPAZZ • Sweatn To The Oldies (all out of print stuff '93-'96) CD
I was almost embarrassed to say that I hadn't ever heard Spazz before picking this up. Everyone I talked to was amazed by their hard hitting music and hilarious lyrics. I too was amused by the creativity and cleverness of many of the words screamed along to their speedy guitars and accompanying blast beats. However, I don't think I'm quite caught up in the hoopla surrounding this band. MM (Slap a Ham Records/PO Box 420843/San Francisco, CA 94142-0843)

Emo-ish heavier indie rock which goes out of the way to vary the sound and combines some good tempo changes. Reminds me of Boy Sets Fire for brief intervals, then bands like Arcwelder or Prisonshake a little more. The music even steps out 4/4 for time variations that give a little relief from the all of the other droning 3-chord records. It's not about winning the world collapse in a final blaze, but it is a listenable Rock record. (Red Jagwire/PO Box 8317/Austin, TX 78713)

Two songs from these Swedish folks. Churning and roaring, a bit of a metal edge. The songs are kind of ancient, or sloppy, and a little bit mushy sound-wise, but still Tag's complex structure for the title track. Mostly medieval, some post-apocalyptic and screaming, a few. The end and end. SJS (No Looking Back Records no more)

These folks used to remind me strongly of a sort of type of band, but now seem to have moved into a new deal. However you slice it, it's a meal. Pretty nice, catchy, melodic bands that makes Kent get a good buzz. Five songs, 25 minutes. You know the basics, played and well captured. (Who's haven't gotten over the Finest Recording/61628 NE Woodville WA 98178) Curran/PO Box 20224/Seattle, WA 98101

Bae speed me at six o'clock - I left early. Might have been back
in the 80's but it's had over 30 years according to my Hated & Love
toponymy Records.

Two solid 12" x 6" x 6" Memphis-style turned hardwood with solid brass hardware. The structure, dual voice coil drivers, and 12" x 6" x 6" Memphis-style turned hardwood with solid brass hardware. The structure, dual voice coil drivers, and 12" x 6" x 6" Memphis-style turned hardwood with solid brass hardware.

These folks don't fuck around much in their effort to produce a solid thickly layered hardcore. These four tracks are fast, aggressively driven with parts shifting one into the next with precision. Vocals are screamed words that touch on rage, disgust, but also love and love in a pure way that does not become a cliché. The sonic palette from the rest of the bands keeps their music chaotic and noisy as the previous 11 years just seemed like a dream. Schema(P) box / 612/624 (reel-MI 290) 6)

[illegible]

Connecticut Hardcore Pride The breeding ground for a number of the hardcore or straight edge bands past and present. Sum of All Fears makes up a morphed creation between deep destruction based around the E-g chord and the Burn/Headfirst style singing. This is only the demo. If anyone releases any demo on vinyl the shit's either gotta be real fucking good or he'll be just wasting money down the hardcore drain. Sum of All Fears is not on the latter side and fits the name just nicely SA (East Coast Empire/44 Waterbury Rd/Prospect, CT 06712)

tricks of fast and rough hardcore from the Minneapolis band They strap straight on with a two guitar, three chord squall and prominent bass pumps. Good powerful drumming that fills up a lot of sonic space and makes the frequent tempo changes zoom by with ease. Often it seems like the drummer has taken the lead. The songs have many whiplash shifts in tempo, each part just long enough to anticipate the next which makes these tunes a whole lot of jumpy fun. Add to the mix some decent political lyrics that conjure a few strong insights, for example, "Heil halt, misguided hate. So easy to control. Go to the check out counter and trade in bar codes for you soul." from the song "Ignorance Is Bliss". The words are sung in a tense choppy shout that fits the band's sound perfectly. They also take stabs at television, religion and conformity as inspired by American consumer culture. SIS (Sociopath Recordings/149 Lyndale Ave S/Minneapolis, MN 55408)

thirteen tracks from a Piacenza, Italy band. These guys play super fast political hardcore. They thrash it up in old school style, a bit like first lp *Le Kreuzen*. They offer up a blur of guitar, as fast as possible rhythm section and shout lit hoarse vocals in about one minute each per track on sides 1-3. Side 4 is three ska tunes with kazoo and Ay Yi Yi Yi's and the appropriate amount of upbeat playfulness. SJS (Alessandro Delfanti) in Venturini 75/29100 Piacenza/Italy)

These guys really need to get a clue. Supersleuth does some incredibly typical pop punk crap. The music is heavily Queers influenced, but it doesn't have the interest, the energy, or the fun. There are six songs here, but I'd rather watch six reruns of Scooby Doo. What a drag. DF (Supersleuth/582 Apple River Dr./Naperville, IL 60565)

ick and heavy with demonic sounding vocal work, Tho Ko Losi goes
or the sound of a thousand slaves pulling a great load of sandstone across
barren wasteland, with the occasional divergence into the soundtrack
of a guard whipping a lazy slave. Every song has some reference to
dignity, god, or satan... KM (Ben Johnson Records/PO Box 27073
Phoenix, AZ 85061)

On the positive side, this record is fast and energetic. The recording is pretty good too... by Steve Albini, for what that's worth. On the negative side, this record, like oh so many other power punk records is ultimately uninspiring. This is the kind of thing that I might be able to enjoy now and even then, only if my friends were in the band. But these guys are from Chicago, and even though I am a rust belt kind of a guy, the specialness of this record will make me take a pass. DF (Johann's Face Records/PO Box 479-164/Chicago, IL 60647)

Stomping, groovy basslines, with a Gibby Haynes impersonator "sing-
ing" over them. Actually a lot of this reminds me of Butthole Surfers or
other band in that genre. Maybe Jesus Lizard or Killozder comes
to mind. The production is good, letting the insane noisiness of the whole
album hit you harder, making you want to smash your head into the wall
or a drumstick up your ass, and vomit on the floor then lick it up.
ADI (Rephun Records/403 S. Broadway/Baltimore, MD 21201)

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CF (101) "Boulder
TX 78704)

a pulsating beat. The sound is... can't think of anything else worthy to... to their sound, and... are not too hollow... KM... 11... 11...

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is pretty good with a nice fuzzy warm guitar growl. The song is a bit thin in places but that can't really hurt when he sings in the rain, the sands of time or a girl with green eyes. A great mood and a nice, clean sound. SJS (Two Friends & a Pie, Nollbergerstr. 6/12103 Berlin/Germany)

up parts before, and the chorus shouting out parts makes me embarrassed just listening to this. At least they change tempo to keep some of this on the faster side, making this slightly more interesting. The recording and packaging is all slick, which is to be expected, even the font is predictable. Oh well. ADI (Cmcthinc/2659 Rangewood Dr/Atlanta, GA 30345).

LYNEMATE CONCERN • *Shield Between CD*
 tracks at 23:28 minutes. Heavy duty hardcore crunch from this Swedish band. They employ a serious emotional edge to counteract the basic chug chug rhythm structure, but don't really stray too far from the 1989 New York hardcore sound. Lyrics are introspective and fearful of one's place in the world. This cd has nothing new on it but it is done well. SJS (No Looking Back Records/no address given)

hank Hoover for influencing bands to play like this. Cool arrangements with instruments dropping in and out. It must be hard work for the drummer to be so tight on the guitarist's pause-and-crash antics. What is really awesome about Uncle is that their lyrics refuse to emulate all the complex, artsy, show-off musicianship. "Recycle, bicycle, use energy more efficiently!" A great record from the Swedes. **B** (Carcrash Records/jasverligsgatan 22/46234 Vanersborg/Sweden)

Crank's been pulling out releases left and right lately. Jeff probably got a lot of heat off his shoulders from his new big brother Epiphany helping him out, so I've heard. Anyway, this record is, nonetheless, similar to *Mintal* and the many comparable others. But they take on a snazzy, clangingly style that makes them stand out more. And yes, they are straight-up indie rock so don't be thinking up the road of Cap'n Jazz and all their crazed, wacky ways, however, when they do bring out their emotional consciousness, they give Lync a good name, especially in the vocals. Something I respect a lot because it is hard to play messy and be good at it. Well, there are two songs here—one just draaangs and the other is where I picked up this review. SA (Crank/1223 Wilshire Blvd #173/Santa Monica, CA 90403)

amn. I thought their previous CD was okay, but not fantastic. Well these four songs make the jump from okay to great. Hardcore with plenty of grit and power. In your face power, not wanking metal or floorpunching cliché... just solid hardcore. Nasty and tight. I really enjoyed having these songs beat on my skull for a few minutes. Great band KM (Perth) 4/72 Windsor Dr (Eatontown NJ 07724)



13 Songs A nice Brazilian D.I.Y. release that reminds me of Neurosis' faster moments. The sound is good and full with the vocals hurled just below the top. Lyrics, printed in both Portuguese (?) and English, tend to be short bursts encompassing the hopes and despairs of this modern world. A little disappointed that it doesn't seem to address the conditions of our day in any direct way, but instead hovers around somewhat general concepts of freedom, anti-war, etc. A little may have been lost in the translation, very good listen on the whole. 1ST (Low Life Records/Caixa Postal 101064-970/Brazil)

the app. The girl leaves a vivid Superchunk impression with almost no guitar, belted, hands. I would even go so far as to say she is a role model. Lyrics are nothing more than relationship and other personal agenda about love and life. The two female vocalists and well within the rest of modern pop culture. This is a band you might like, as for me I think I'll be listening to Velocidad SA (Black Hole Records/12 W Willow Grove Ave, Box 461, Philadelphia, PA 19118).

edge, class, sounding hard, ore, covering most of the standard
historically and lyrically. Songs about, are, using kids looking
in the mirror and broken friendships. Nothing new, but not a
red. 1ST 1Quincy Shanks/PO Box 184/Wayne, IL 60184)

loud, fucking fast, fucking brutal, and so fucking good. Unholy
national crossbreed of your favorite brutality bands. Drop Dead,
to name a few, and other chuggin' sxe bands. Negative
earned brutality would be a better companion. Unholy 3 ain't
but your spirits if that's what you might be asking, instead they'll
be there for you and bring it on. And that's why I think
this is where Lyricsacred Music agreed. This record
SA. Kicker City Records PO Box 8349, Akron, OH 44320.

As for the "I want an inf. on" about this damn band and there's
over them the soap tapers and Crank's address. Fuck that shit
I was in day of the map and offered to spend a couple extra
on the means of the past, passed 2500 pictures of the band or
the band. I don't miss that (in that matters), this is pretty much
the spread is memorable. The vocals are sort of gruff but oh
oh. A good thing is the 14, 11 and it seems like they rapped-off
the 12's lyrics from Super Mario Brothers. Worth a. Really,
it's quite decent. DO (Crank) 223 Wilshe Blvd #173
N.C. (C) 1984/85

Unionsuit possibly describes the Unionsuit, is through a minor argument between two voracious dinosaurs. As any fight unfolds, it starts enraging, creating tension, hate, aggression, and fear. Unionsuit quickly jumps right into the bloody mess as these two dinosaurs I have envisioned have. Gnawing, pounding, thrusting, chomping, crushing, destroying, and pulverizing. It may be easier to think of Threacabac as a Shotgunmaker and sometimes a more metallic crunch between Converge and Ambassador 990. After 2 songs of non-stop battling the record ends with the chunks of flesh in Kansas this dinosaur's mouth. SA (Second Nature)/PO Box 119543/Kansas City, MO 64138)

Blitz punk from Australia with some chug-chug between the speed. Reminds me of Black Army Jacket at times. A good amount of cohesion between the instruments with some parts falling outside the standard bounds to create some rich variation. Drumming stands out as good with guitars following suit and nothing left to be desired. One slower strum-trum song I could do without though. Lyrics cover many bases from meat is murder to life in the System. 1ST (PO Box 126/Oaklands Park/South Australia 5046)

Budget pop-punk. Disappointing. Like a really boring Zonks! with silly lyrics about nothing in particular. Monotonous, very average stuff that doesn't hit any fresh, exciting grooves. 13 songs, 27 minutes. DO Blue Moon Records/2075 S. University Blvd. #264/Denver, CO 80210)

at times like Brix performing with Kenny G, a tropical
 forest of lush, warm red, gets good like some fuked up
 funk, the 2nd Middle Eastern, with sinister p un-
 derneath the head of a skunk, a freak act. Maybe I'm giving
 much more. H. Waxes, 1994 and miss, enjoying this at
 night, the music nothing but I don't put this, I've to
 me, a well described perhaps well liked as these
 are, answers. (Crazy picture, a red hat on head guy. Strange
 tone, like DO Erie Material/PO Box 4208 6/5/Canada
 1994)

songs, 49 minutes. Musically less impotent than the title suggests, the Vapids are basically a Ramones-worship band from Canada. Sport the burned-out look and nice biker jackets, they play pop-punk stuff with a little variation. Songs are 10% alcohol content by vol. and if you can get past this and the endless love songs, there's a couple decent numbers like "Beach Blvd and Fourth" and "I don't wanna war." Most lyrics are tales of boredom and indirection, as one might expect. Some of the earlier songs have enough toe-tappin' content to ease the pain a bit. Overall this is a lot longer, but the good songs on here would've made a decent EP. 1ST (PO box 29048 Eaton Place/Winnipeg, MB/R3C 4L1/Canada).

...not bad, but I am no fan of two song singles with no insert and nothing nice to look at. Might as well be a demo. The music is alternating between a light breezy fare and a slightly more filling blend of rock and chaotic hardcore. Nice enough to listen to in the sense that it didn't make me sick to my stomach, but at the same time I was never very interested in what was going on. KM (Plaster Of Paris/809 Margaret J. Seffner, FL 33584)

These tracks are out takes from the recording that produced the three songs that went on the **Flex Your Head** comp LP. The vocal work isn't as polished as on the split LP they did with the Faith and in my opinion these recordings aren't quite as good as the split LP. But these songs are fucking amazing. Excellent. Void defined a crazy fucked up sound one of the best bands to ever do this style of manic hardcore. KM (Eye #602 141st Street/Ocean City, MD 21842)

I don't know how long this record was sitting in the review box for, but I can see why. This is German hardcore in the veins of Motorhead, Biohazard and other deep and heavy type shit. And Vollramt wants you to know exactly how they sound. That's why they overload 10 ballads on this LP. Almost enough to make you go insane. All the lyrics are in German which I can't read so I won't try to make sense of them. But I can see people getting into Vollramt because of their long journeys and tedious explorations they seek. SA (Uwe/Hauptstrasse 6/D-56235 Hundsorf/O-2623-1560/Germany)

Punk rock. Period. Fast and political with anthemic sing along parts. Better than most other bands these days who are doing this kinda stuff
MARK (174 Meredith Ave./Garrett Hill, PA 19010)

Pop? Metal? Funk? Not what I expected from the cover. This is really confusing. I don't know whether to puke or laugh. Generic political lyrics are pretentiously sung over music that will change erratically from one part to another. Too bad all the parts are ridiculously dull, uninteresting, and lack any real tangible energy. What's up with the shitty reggae song in the middle of all this. ADJ (Knollusion Records/PO Box 2717/Harlow, Essex/CM18 6SU/UK)

I was pleasantly surprised to find this enjoyable and catchy while still retaining a hard and abrasive feel. The sound is quite well done, with an older punk influence providing the bait and hook, and a more aggressive hardcore influence adding the barb and cut. Lyrics are good, with a general life sort of way. Good record. KM (Tribal Water Resources) (X) B.A. 20712/Tompkins Square Station, NY 10009)

Why can't more bands be like this. Like I mentioned, simplicity can be so fucking good, especially when it's most of the bands today. Generally, Wringprank is an act with a few words said here and there. They don't wear out because their music expresses all their thoughts, emotions, etc. It's influenced music with layered and raring guitars complemented by looping bass lines equate a pretty good image of Wringprank. This is definitely a record I'd listen to again. SA (Automatic Records/624 West University #147/Denton, TX 76201)

This was a pleasant listen. Wrought, Ironsmile plays personal emotional songs without sounding pretty all the time. The songs on the A side bounce back and forth between pretty and scathing. The B side replaces the quirky parts with some pretty stuff. It made me pay attention to it, and usually that's all I ask. My only complaint is that the booklet is hard to read, but overall the sleeve is nice. DF (Diminutive Records/Greg/PO Box 8183/Victoria, BC/V8W 3R8/Canada)

The packaging is quite deceiving. From the looks of it, it seems like it would carry an Indian Summer record but it's quite the contrary. From the rains of Instil, these 3 members decided to make things a little heavier. A little more addictive, a hell of a lot better. The 3 songs here don't seem to give you and I the justice that you and I might want to hear because it just ain't enough. I hear a distant Maximillian Colby on this record and what makes them more intense is the triple-up on the vocals, at least I think. Whenever a band uses more than one voice to present themselves it always sounds better. I'll even try to distinguish all of them. One sounds like 400 Years but more on the raspy side. The other gives a Cen Pen from Grip approach and the other, well, definitely on the 400 Years side; you could even say a dash of Inkwell on those sad droopy parts. A very straight forward band with very "life, love, regret" type lyrics. SA (Sage Record #55 Waker Ave./Allentown, IN 04850)

Damn, if you are familiar with Zorn's previous releases then be prepared for some major changes... Zorn has gone from playing fast chaotic hardcore with harsh overtones, to playing slow and heavy hardcore with harsh overtones... All the words are in German, but Lisa tells me they are all about depression and the impending doom of life. Moody and dark. totally enjoyed by me. But, if you loved Zorn as a manic band and you're not into druggery and depressive sounding stuff then stay away from the new Zorn. Perhaps they should have changed their name. KM (Andre Siep/Postfach 2664/2561Leinziez/Germany)

Hard To Swallow is back at you with some of the heaviest and ugliest hardcore stylings. Beats you black and blue like a bunch of cops pumped on adrenaline and fear. Vocals are really well done and harsh. Mania! is good, but not nearly as good as Hard To Swallow. They also play hard hard, ore stuff, but the pace isn't as frantic and not near as brutal. They slow down too much. It can get tiring. Anyway, these are two good bands from England. KIM (Enslaved/P.O. Box 169/Forster Court/Bradford/West Yorkshire/BD7 1YS/United Kingdom)

The Seem' Red stuff is as expected, great, though I don't think this is as good as their split with Öpstand. The Catweaze stuff is good too, but not as good as Seem' Red. Anyway, Seem' Red plays fast traditional sounding hardcore with energy and enthusiasm. Their energy really shines through. Especially if you see them live. They illustrate why that classic hardcore sound was so damn good when done with spirit. Catweaze play similarly sounding punk rock, but they have more slow parts. Both bands have political content. Definitely worth checking out. KM (Wicked Words Records/PO Box 3835/1001 AP Amsterdam/Netherlands)

Don't be fooled by the Disenchanted's looking writing. These guys put out some damn good punk rock. It's kind of new school sounding but I would not call them that. They have lyrics about media infested punks, cops, growing up and having 2.5 kids and a family. The Twenty Two's put out some similar material but with a little bit more of a kick to the head and more energy. Both these bands play some good fuckin punk rock fast, angry, and meaningful. CF

I thought the Ed Temple side was quite enjoyable. They have a hard punk rock sound with a detectable edge to it. The sound is driving, not like the one associated with diesel machinery, but more like that of jet aircraft. Nice vocal work too. Unfortunately I didn't like the Uplholish side at all. They remind me of the people who don't know how to cook tofu. No flavor or energy, just bland and dull. Even a sour taste would have been better than this ordinary pop punk. Sorry about the 7-10 split on this review DF (Blue Moon Recordings/2075 S. University Blvd. #264/Denver, CO 80210).

Both bands play punkish hardcore, very reminiscent of Econochrist. So music-wise it's ok. Lyric wise it's pretty forgettable stuff, even the stupid macho song about having more balls than that" and someone being a jerk. Please BH Street Records 2825 E. Burnside, Box #148 Portland, OR 97214

This is a song for the 1980s and to Charles Brown. I
 fore the altar. More Than Music Festival. I
 were in the past and better, and there's
 were in the past and much more
 heavy. Three cheers KM
 Track 5: 5. I loved River NJ 08731

[illegible]

One track on the album is "I mean and nice bands." With the
means and nice bands. I mean and nice bands. I mean and nice bands.
and decided to go to the... not far from the...
musical claim... Nero plays a...
key tune that would jangle nicely if there wasn't so much buzzing and
the... That extra layer of noise is what makes their
... three chord...
... three chord...

value has been
 through the
 these means
 expressed by the
 loaded in the low
 The
 if there is
 level
 are known
 Lot
 nice
 from
 1968

Two of the less endowed bands playing old school hardcore combine for this release. The bands of this genre stand out because they have a tremendous amount of energy, play hard yet catchy music and have a singer that can really perform. As captured on this 7" these bands seem to miss at least two of these three requirements. MM (Unity Power Records/76 Winthrop Road/Windsor, CT 06095)

Three fast hardcore punk tunes from Japan's Sink. They tear up their songs with a pounding hardcore attack and layers of screamed vocals. Two tracks have masterful sustained squeal guitar solos that sounds so amazing that you have to replay the record just to hear them again HellNation turn in six tracks (one is a Sink cover) of their ferocious noisy thrashcore. They literally roar along, a blur of crash and shriek sound, focusing their unrelenting fury on politics, violence, rape and tressness SJS (Sound Pollution/PO Box 17742/Covington, KY 41017)

Wasserdicht play bring hardcore stuff that is influenced by some crust and grind influences without actually being crust or grind. The vocals are animalistic. Pretty boring. Konstukt didn't do much better by my ears. Faster and a lot thrasher, but still not too exciting. I fell kind of bad about giving both of these bands such a uneventful review, but these bands are uneventful in my opinion. I couldn't bare to hear them again. KM (Jay-Walk/Dejan Pozegar/Smetanova 8/22/2000) Manhor/Slovenija

Both bands play a basic style punk rock moved along by a simple drum beat that gets your toe tapping. Neither one has a very good recording. Clam Chowder musically falls into the background of the clearly heard vocal talking about war, values and Nazis. Sort of a crude version of Man Afraid. Deficit sound a little rougher and their lyrics are more personal rants that political complaints. LO (Def Clam Records/4554 Peck Circle/LaVerne, CA 91750)

Damn, the Infest legacy lives on. Honestly, I don't think either of these two bands are as good as Infest was on vinyl, though Spazz is way better live than Infest ever was. Anyway, Spazz plays fast. So does Lack Of Interest. I really like this record. Spazz is so amazing. Lack Of Interest is good at the fast trip too. If you like it fast without any metal diversions then this slab will get you off. KM (Deep Six/PO Box 6911/Burbank, CA 91510-6911)

The last thing I heard from Moonraker was off the split with Don Martin which was so fucking good that I had to put it in a comp, so I could track the shit in my car. This time they don't come around as care-free, but they still have that "Well Ma'am..." attitude compared with their previous work. The other band Waltz #45 I know they didn't do anything like this before. Waltz #43, which is regular speed, it's really sweet and rough voice completely and Jessy is no longer sweet, she instead gives the dark side of Waltz. Well, Florida has a good sum of great bands and here are two that can stand up for it. SA (Moonraker/PO Box 13077/Gainesville, FL 32604)

Reversal of Man wrote 2 quick numbers for this split and they took it "to go." The songs would start moving and shaking then it was over right when I started to get involved. But it was still real good—good enough to save for me. I don't know what it mean. They play a style relatively new to the scene. It's a mix of soft funk like of Anasarca but with more of a hard edge. Every song has a note, earblasting brutality. They sound like... Brat! With Cap & S.C. I hope, yes, and many other deaths. I'm not sure if you can find their talents from the German death scene. I think you can find them in the combination for the youth. SA (for) SA (for) SA (for) SA (for) SA (for) Madison WI 53701)

[illegible]

I've always been waiting for the time when I could say "I'm sure you have heard." Let's just say that I hope you haven't because we're releasing it as a single. But like all their other releases they both keep the "I got it from my father within their song." This is not the case with Jeune, who haven't yet released a full-length album which set them off. Joe's country and music while running at West I.W. State. A talented musician all round—

...keep reaping up ideas. Well, Jimmy Eat World, a fairly new emo rock band play two songs just as pleasing as any of their other appetizing orchestrations. I call them that because they are so well written. I remember one of these songs very well when they played it at my house. Actually my favorite song live. I know Jeune just went on their end of the summer tour and Jimmy Eat World is finally coming back out to play so if you ever have a chance go watch, listen and love SA (Blue Wheel Recreation/325 Huntington Ave. #24 Boston, MA 02118)

Both bands are from El Paso Texas. Egon does some groovy, rockin' indie type stuff. I'm a little tired of the real slow/real fast/repeat tempo change. They do it well enough here, but I just needed to get that off my chest. Ex Imperius also contributes some nice work that is a little more to my liking. It's a bit harder, but the reason I like it more is that it is less standard. Another minimal sleeve, but with a neat postcard that it appears the band had made. DF (Egon/1630 James Chisom/El Paso, TX 79936)

The Party of Helicopters side is very fast and very lo-fi sounding. Happily it is lo-fi in a good way. They have a well formed blend of belted drums, a high riding melodic topping, and several mid-range layers. It works. The UAM side also has a fairly rich texture. Their sound has that important dramatic feel that almost comes across as epic. As usual I like the overlapped vocals. Each band does two songs. Good DF (Donut Friends Records/1030 Jessie Ave./Kent, OH 44240)

6 tracks at 18:37 minutes. Regression play slow chug chug metallic hardcore with decisively apocalyptic edge. Their three songs cover three different possible ends for the human race—destruction by fire, destruction by computers, destruction by radiation. 1,2,3. ok. Breach play fast bass driven hardcore. They have a singer who strains to get his words out in a high pitched drawl. No lyrics so we can't confirm the types of destruction, but there probably are a few. SJS (Good Life Recordings/PO Box 114/8500 Kortrijk/Beizum)

Clever idea to combine two of the better bands from two different countries and release their music with lyrics in both languages. Endeavour play raging political hardcore and give us one new song and one song of their first LP. Envy play crazy hardcore and give us two songs of their own. I don't know if they've been previously released or not. MM (H/G Fact/40) Hongo/M/2-36-2 Yayoi cho. Nakano/Tokyo 164/Japan)

Two tracks each from these melodic punk combos. Rhythm Collision take no prisoners with their fast and loud Husker Dü like guitar edifice. Super rough vocals and harmonic back up vocals make their tracks a very pleasing listening experience. Aina play similar music but slower and they don't sound as sure of themselves as the Rhythm Collision guys. Their tunes seem a bit too long and out of focus. **SJS (B-Core Disc/PO Box 35 221/08080 Barcelona/Spain)**

Waterpump Down does the best job with some angry hardcore. The vocals are harsh and throaty. Underneath the noise there is a tuneable base line on several of the songs. Chalkline play more on the melodic end, though they are harder than your average rock band. Their songs try to bring a smile to your face. Light continue with the hard hitting assault on their first song, and then do a sort of reggae influenced tune that reminds me of some attempt at being diverse (a la Bad Brains) but this second track is horrible. An okay CD, though I wouldn't recommend it to anyone other than those that are already interested in one of these three bands. KM (Prinurse Records/24007 Noreen Dr. North/Olmsted OH 44070)

During the slower parts *Left In Ruins* really reminds me of ground-work, medium paced and heavy with a good sense of catchy song writing. The master parts are more straight forward driving through Nevada at a few miles over the speed limit. Good band. Amalgamation took a bit longer to grow on me, but they are good too. They have two singers who both screech and scream till they are bloody. The music is solid, but it isn't always obvious, and they have some drifting drop outs where it is almost pleasant sounding, well if it wasn't for the vocals. Anyway, both bands have a nice little booklet w/ stuff to read. For fans of the DIY hardcore, KM (Forbes Graham/PO Box 3489/Silver Springs, MD 20918)

One Way check in with two tracks of metallic hardcore with a thunderous bass undercurrent. Musically the songs are pretty heavy. Lyrics to the first are of the unity/brotherhood variety while the other song is thoughtfully introspective. Shouted vocals with lots of gang vocal interaction. M.R. play far less polished hardcore with some chuggy chugga tendencies. The music sort of lurches along with a murky, compressed sound. Lyrics cover the pains and miseries of living. Kind of unimpressive. SJS (Standfast Records/PO Box 973/Albion, GA 30048)

Muzzies are a straight up punk band playin' pretty much in yr face punk rock music. Four songs at 45 nonetheless, capturing a biting & irreverent attitude that reminds me a lot of some early-80's punk bands with maybe a touch of the New Bomb Turb. Not 3-chord, and some nice punk-rock guitar. Genatrix delivers a little more of a raw sound than the other two, those whacky punk lyrics, with songs like "Saliv Rins" and "I'm a nice-hygiene punk oriented. I ate my girlfriends tampon." The album turns the record over Beauv. 1ST (10093 Crosier Lane, Los Angeles, CA 90045) 45242)

To maintain a serious feeling across multiple tempos. The *Advances* do some better than average hardcore as well, but I definitely find the cause side better. Each band does two. Nice. DF (Hybrid Records/PO Box 1222/Spokane, WA 99210)

Both bands do some decent hardcore here. The Freakshow material seems markedly better than the other 7" of theirs that I reviewed. Again, the songs are political, but this time around, the attitude has a stronger presence. The Active Minds side is also good. It is similar in ideology, but is a little bit lower in frequency and slower in tempo. This record is a benefit and the proceed will go to an animal rights group. The lyrics are printed in Spanish and English. DF (\$5 to Soto Grapes/Daniel Ferrer/Post Office Box 506/29640 Fuengirola/Spain)

One track each from these bands. Cordial play a fast and punk tune with a simple melody and introspective lyrics. Galaxian have a strong emotional edge to their music with quiet spoken word parts and loud screamed chorus parts. Unfortunately neither song is recorded very well so you get a lot of distortion and hiss over the music. **SJS** (Tranquility Base/PO Box 120191/San Antonio, TX 78212)

The Left For Dead side is as fast as possible screamed hardcore. Their sound on this record is mostly a wall of distorted guitar buzz. The drummer is reasonably audible above that sound. He punishes his kit and does not rely on double bass to fill his sound but uses the snare to good effect. The vocalists fight to be heard, which is to their credit. Oehre contributes three tracks of raw and unpretty hardcore. Loud distorted guitars and a competent, if spare rhythm section play three songs, each one slower than the previous. They also get more restrained until the last song really holds back. Dual vocals, equally gravely, make these songs an uneasy listen. **SJS** (Phat Records/PO Box 14225/Santa Barbara, CA 93107)

Weston does two songs about girlfriends, the second of which especially sounds like an outtake from the Queens' *Love Songs For The Retarded* LP. I probably don't need to tell you that they are poppy, rockin', feeling songs. Digger does two similar sounding songs, except that these are about just figuring out how to be in life. The record is very produced (in a not bad way) and the packaging has a great Pennsylvania Dutch theme. (Homeless Records/PO Box 7495/Van Nuys, CA 91409)

The Experimental Pollen side of this LP is a batch of fast or slow, rhythmic or non-rhythmic songs that meander through a world of not to loud, textured music making. The low fidelity of the recording provides a distanced, subdued feeling and the buzziness of the guitar sounds add to that. Female vocals float through one track. The songs are not lacking structure, more like their structure has been destabilized by the recording methods and performance. A couple tracks are rambling instrumental jams for guitar and bass and drums. Wino are not relaxed. They combine a noisy aggressive sound with some off kilter playing and distorted vocals. A lot of repetition happens but not much else making this side much less intriguing. Wino are middle of the road noisy rock stuff and Experimental Pollen feel like a jammy side project that acquired enough worthwhile session tapes to record a record. **Pretty OK. SIS (Ghetto Defendant)/2046 Sherwood Ave./Louisville, KY 40205**

The Boils are pissed. They will not conform, they will not obey, and they sure will not tolerate shit. They scream their words of conflict and resistance and do a very good job of it. Fast, rhythmic and angry voices carry on through the Boils. Now the Goons which gave me about the same amount of aggression as the Boils expressed a few things about the "fuckedupedness" in Mike Kirsch once said, of our American values. They use a different approach to express their rage, taking on a more DKish and earlier Bay area influenced music angle. With dual female/male voices they pretty much knock the word "punk" right into me. SA (Torque/PO Box 229/Arlington, VA 22210-0229)

Dogprint is a decent 'zine. Interviews with Spazz, Suppression, Despise You, Black Army Jacket, Capitalist Casualties, and some columns, reviews, photos, and other standard 'zine stuff. The record is great. These Spazz songs rock!' Super fast and tight as hell. Infest meets Youth Of Today... Damn good. Black Army Jacket are good as well. They are fast with slower breaks. If you like fast hardcore that isn't just mindless thrash or grind, then check these bands out. All in all this is a great deal for four dead presidents. KM (Dogprint/PO Box 84/Suffern, NY 10901)

[illegible]

the use of a type. This second
which, when he had finished
he can then say, "I'm not
the... it's not the... the per-
... it's not the... it's not
... (ST-1 Exm/PO Box 263)

With double vocals
SS are
I want to listen to this
and start out pretty confident.
Both hands are a little too raw and
pod, but the point still gets across.
Kip. ADI (Jive Turkey/3627)

Ohh, that sounds mean. JJ (Blue Moon Records)

Abuso Sonoro is swirling four-chord crusty punk from Bial with some driving tunes. Detestation is a female-fronted punk band from Portland. Together these bands remind me of some of the better tracks on 80's MRR comps. Detestation has some great group-chant parts, with the vocals standing out as fairly strong, but not screechy. Songs are in Portuguese, ? and English. With the pretty good recording quality, this vinyl delivers everything you could expect from a fine crust record. IST (Six Weeks Records 255 Lincoln Ave/Cotati, CA 94931)

All decided to cover Ruby by Kenny Rodgers, a very bad choice. But they did play it in their All-type of way. I hope you kids know All... Descendents without Milo Aukerman. They've put out enough bad releases already but did a song that I could sing over and over again and not ever have to listen to that single—"She's My Ex." All the fans of All, you might be interested for this picture disc because of their unique way of spelling out All in their songs, especially this one, but don't buy it for Mr. Rodgers. On the flipside, you get Judge Nothing, a decent punk band in the same reigns under Epitaph and other labels like that. The first song reminded me a lot of Farside though because of their "stop-go-release" style. Judge Nothing kept rocking for a while then died off towards the end. The funny thing is that I never thought I'd be reviewing All. First times for everything. SA (TUG)916 N Damen Ave./Chicago, IL 60642

Wanted to be both as fast, but with a strong sense of gravity. Laser light distortion on about every end of the sound-classification spectrum. Altogether this is about as together as that frenzied, maniacal sound gets. Think of Second Story Window or Mohinder. As for the Shag Van Club, their second song sounds remarkably like Policy of Three due to the crying tone of the vocals. At other times they lapse into that regular rock guy thing with a nod to the artistic rhythms of Hoover or other such D.C. crazies. A very balanced record as far as style goes. Aces to both bands, I enjoyed it very much. JJ (LongBow Records/23419 Praireview/Maitav, MI 19071)

Control plays basic punk stuff with the occasional bursts of speed, but the basic beats is pretty ordinary. Project: A is the better of the two. At their best they remind me of Nausea (not nearly as good though). The dual vocals work well. Punk KM (PO Box 527/Jarrettsville, MD 21084)

[illegible]

16.5 stars, and it's a good thing that this CD encompasses it all, starting off with an instrumental, "Bleed Dry," and some weird alternate takes on "Mystic" and "A Little Bit of Love." The latter two are a little off track, while "Bleed Dry" and "This Horn Is Gone" are intense. Elliott, Rashid, and Braxton's "Captain Everything" all have notably good showings for their respective instruments, and "This Horn Is Gone" is the horn ensemble for some lively tunes. Most of the CD is a mix of some of the best and some solid tunes. 1ST

Light 14-16 years old. I like it so good. Converge, Piebald, 10Yard
Hate, etc. But the rest of the bands either stink or
mentioned bands do give unreleased titles, I
think, and all their songs pick up the pace from
the first. The stinky list: 454 Big Block, The Auto-
maton, The Smells are Cast Iron HXc, Miltown,
Opposition, etc. I'm glad B2 Where Records released
it. Just you can skip through all the unwanted
stuff to find what you want. SA (Big Wheel Recreation/
Boston MA)

metal covering 73 minutes. Obviously it's
 tons of the heavier stuff, there are some bands
 rather well. All the "greats" are covered.
 Metal, Punk, Ska, Motley, Iron Maiden, Mötley Crüe, Judas Priest, Scorpions and so on. My favorite, Grim Reaper's "See You In Hell." This is sure to be a classic among those of you who have never kicked the metal bug. Hell, even I can get down to this shit. Not much going for it packaging-wise, but the songs and crazy samples are the main attraction anyway. Pretty fuckin' cool. DO (Probe Records/PO Box 5068/
 Pleasanton, CA 94566)

Spawn, Ten Yard Fight, Rectify, Plagued With Rage, Sportsweek, Over The Line, Eyeball, Floorpunch, Mainstrick, Halfmast, and Onward fill out the bill. For the most part all the bands have that '90's mosh sound Peter of Crucial Response has taken the time to write out some of his thoughts on hardcore and straight edge in the enclosed booklet, which incidentally is nice looking and well put together. All in all this is a decent comp, though more so for those that like moshy straight edge bands. I wasn't too into the sports imagery offered by Ten Yard Fight's "Line Of Scrimmage" or by Sportsweek because I think this illustrates how at times the whole straight edge mosh scene can regress into dumb jock attitudes. But with that complaint aside, I enjoyed this comp and was glad to see that Crucial Response was still trying to keep the flame burning. KM (Crucial Response/Kaisersfeld 98/46047 Oberhausen/Germany)

Two bands (six from the U.S., six from Canada) combining fifty some-odd minutes of music and noise. Among those taking part: The Kots, MK-Ultra, Submersion Hold, Three Studies for a Crucifixion, Swallowing Shit, Resin, Still Life... STILL LIFE? What the FUCK? Mostly full of fast, rah-rah-rahRAHHHHH hardcore political shit, and they throw an eleven-minute emo song in there! Weird. In any case, I found the Elio! Rosewater song and maybe the Submersion Hold dirty to be the most intriguing, but to tell the truth, the music didn't nearly turn me on as much as the paper bag wrapper (circa early 90's Heroin 7") or the messages included in the accompanying booklet. This has never been my thing and I still don't dig it but I suppose you know what to expect from many of the bands on these, so go do what you feel is right. DO (\$6 from Dissolution/16520 S. Tamiami Trl #18-283/Fort Myers, FL 33908)

12 songs of bands I have never heard of. There are two bands I really did like though. Anna and 24 Ideas. This is a sampler for B-Core products and most of these bands are probably from Spain. If I chose to order any of these I'd definitely go for the Anna 7". An emotive style ready to dive into your heart. Other bands are Corn Flakes, Orange, Supersons, Don't, Painbox, Penguin Village, Innocents, Childhood, and Swinepox. SA (B-Core Discs/PO Box 35 221/08080 Barcelona/Spain)

The Pulse, Craving, Impact, Oddballs' Band, Guts Pie Earshot, Crank, Lunchbox, Fluid To Gas, Too Far Gone, Popnauts, My Lai, and Patzo are all on this German comp. The musical styles fluctuate from hardcore to punk. Most of the stuff is upbeat and while I didn't find any of the bands to be too impressive I also didn't have any real complaints with this. KM (Revolution Inside/Le Sabot/Breite Str 76/531/Bonn/Germany)

Some pretty good indie-rock stuff, including some really great tracks by Jenhatt, Clean Slide (which sounds an awful lot like a good REM song), Ida, February and The Kal Hendricks Trio. Also includes Spent, Ex-Atan Kid (with Atan sounds mixed into its crazy genetic makeup, whodahunkin!) and some fucked-up Baywatch Nights theme song. Overall, better than a lot of similar compilations out there. I'm really quite interested in a couple of the bands that I had previously never heard of, which is precisely what I love about comps. Beware—there are quite a few bands that use synthesizers and other "fake" instruments to come up with their unique sounds. DO (Motorcast/1818 Sherwood Dr./Beloit, WI 53511)

The first half of this comp is mostly hard sounding stuff from bands like Acid, Saké', Apeface, Cease and Desist, and PDC-13... the other side is more punk sounding and a lot less harsh with Warehouse Of Representatives, Adversives, Clabberbag, Tomorrow's Gone, and Krings... It was nice having the diversity split up on each a bit. Both sides have some good tracks. A good compilation, and an easy way to check out some of these up and coming punk and hardcore bands. KM (Hybrid/PO Box 1222/Spokane, WA 99210)

26 tracks at 68:46 minutes. This is a compilation of straight-edge hardcore bands from Europe and South America. X-Acto from Portugal play fast melodic Hardcore with an occasional slow break and sing along chorus. Three tunes from them, one called "Water" is a powerful anthem to strength through resistance. Personal Choice from Brazil crank out footnotes of slow metallic scream it out hardcore that just grinds right along. Autocontrol from Argentina contribute five slow and grinding tracks with mosh parts and double vocals. Meantream, from Bulgaria play hard and political chug chug tunes with Oscar the Grouch on vocals. By All Means from Italy play three fast, aggressive tracks that build considerable energy. Stonewall from Serbia play fast and metallic with quite a bit of punchy bass. Lastly, SC from Lithuania turn in four disunctive tracks of anarcho punk, pretty raw and sparse. The booklet includes a bunch of writings and opinion pieces from a couple of the bands and some other people. The booklet is a nice touch. Most write about their concerns with the straight edge scene, negativity, closed minds and their concerns to question three issues of most concern. The guy who put this compilation together writes about his motivations for doing it, how prevalent it is in the scene, how he would like to see it change, and how he would like to see it change. He also includes a list of methods for cleaning up your house and clothes. A lot of the booklet is a collection of words and phrases that have a double meaning, and some trying to understand itself. SIS (Borsieve Y/BP 7523, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26,

Duck. 26 bands with over 26 songs. Plenty of good hair bands. These songs aren't 20-60 second songs either like most of the others. Some of these songs do last awhile too. Elliot from ~~the~~ *Gender* Useful, Submission Hold, Converse, Ununsuit, Hugenot ~~the~~ *Wo* Frud-sound a lot like Avail, and more. These are just some of the bands I really liked. If you are into any of these bands or their style, buy this .. if not, feed the damn birds. SA (Skooby Snack Records/105-884 Bute St/Vancouver, BC/V6E 1Y5/Canada)

Damn nice looking inset that has been crafted with a keen eye for design: no idea what a lot of it is about though since it is mostly written in German. The musical wall is constructed by Locust, Sabeth, Four Hundred Years, Seem Red, Mine, Concrete, Daybreak, Acheborn, Converge, Upset, Anomie, and Cereulane. No wumpy ass shit here, just in your face hardcore with some metal influences coming in on occasion. The lineup is great as is the sound... all in all this is really well put together comp. KM (Join The Team/Marco Walzel/81673 Muenchen/Altoettingenstr 6A/ Germany)

18 tracks at 53:05 minutes. Two songs each form nine Canadian bands that share a very specific segment of the punk rock spectrum. Fast paced, upbeat punk rock tunes awash in melody and harmonic backing vocals. The near uniformity of the bands results in no obvious standouts or below par performances, from the hyper Knucklehead to fuzzed out power pop from Ten Days and power balladeering of Straight. If this compilation is any indication the north of the border underground scene supports a healthy number of well practiced punk rock bands. SJS (Melodiya/2523 17th Ave. SW/Calgary, AB/T3E 0A2/Canada)

SUBMISSION HOLD • Progress (SS If Survival Mattered) tape
Fuck, Submission Hold are amazing. One of the few bands around now that I am totally excited about. Every single one of their releases has had an original and ear-pleasing sound, and this new collection is no exception. Fantastic lyrics, fantastic vocals, and fantastic instruments (yey, a flute!). All of these songs will be out on assorted vinyl releases in the near future (if they aren't out already), but I say get this tape now and prepare to be thrilled. LK (\$6 to Submission Hold/PO Box 21533/1850 Commercial Dr./Vancouver, BC/V5N 4A0/Canada)

A 22 band compilation with a mixture of music from hardcore, emo, old school flavors, and other genres. The whole point was to combine all good music in one format whether or not the styles were different. A good idea—actually a damn positive idea, if I do say so myself. Bands that stood out were Redemption 87, Bleed, and 400 Years who I think were released before. Avail, on the other hand, who is one of my favorite bands, gave me unexpected thrills along with the Rhythms because of the recording. Other bands you might be into are Rhythmic Collision, Kilara, The Varukers, Aus Rotten, Blanks 77, etc. This tape comp is long, much longer than I thought. SA (PO Box 2181/Rossmore, VA 24018)

Vocals by way of Current, music influenced by Braid and Shudder to Think. Some experimental stuff is the best part of this tape. Cool keyboards. No lyrics. EW (248 a N Higgins Ave #334/Missoula, MT 59802)

Everything from the music to the vocals to the lyrics to the death images are attempting to resurrect **REMAN SEDATE** era Rorschach. But the drummer's not good enough, the music not experienced enough, the lyrics not insightful enough to reach the real thing. Now I understand the name. With a corpse of their own and some time, they could do good. But for now... **EW** (MTSU Box A918/Murfreesboro, IN 37132)

I'd bet you anything the members of this band are still in high school. How do I know, you ask? Cuz they are still imitating their favorite bands. I really have nothing to say about this. They are just mimicking real people creating something. Nothing "music" deserves a nothing review. EW (4015 Bunkerhill Rd./Cottage Ctr., MD 20722)

like the real fast songs, but one song is too slow and bothersome. The sound quality is okay, though the recording doesn't really pack much punch. At best The Unholy Three are sprinting along with energy and anger, and at worst they are meandering through a poorly told story. The first song got me going at a nice pace, but soon I was disinterested. KM (\$1.50 to Rubber City Records/PO Box 8349/Akron, OH 44320-0349)

Good, bassy, guitar based punk stuff that's only downfall are the vocals. With a new vocalist and a lyric sheet, this band could be up to something cool. A Uranus influence on the guitars, and the presence of writing in French + English make me suspect this band is from Canada. EW No address

Hence we'd like to see if the singer was off
thing, but again
from him or a
waited. This
the next day.
I believe
Just a S.C.

apparently due to the fact that one
do I know if it's a fake or something
and it wasn't produced by the
or his matter (was it)
has instruments as the blues
to be a thought process.
I'd recommend D.C.S.
Call (H) 467-15

Heavenly bodies, one of the deep beauty of the
that a series of the more high pitched
Two going to the place playing different
working, gender, and tempo change
sledge to the place between the things
ing decks making sense, but there's a lot of
this band. Key of C, 13+28 La Place Circle
FL 33612.

Damn, this is really good. The songs are long and the lyrics
the French band. Print, Vanilla, and all the other great
French bands. I've been listening to them for years. I loved listening to them.
I hope a re-release. Very good KM (Olivier Lepine)
Avenue Paul Valéry 100-101, Paris 6 France

1st scene 12
 2nd scene 12
 3rd scene 12
 4th scene 12
 5th scene 12
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 100th scene 12

More than 100 people were placed on the list, but the list was stratified by income and then the staff threw in a few more. Plebians, for example, had more hands per capita than aristocrats, but there are no slaves. People with some property, on the other hand, were more likely to write home about EW.

be inspired by French by the P'oles, and Constantine Sankathu felt now as good as you'd suspect. Lyrics about the good ol' days of youth and the 50's, but I have a hard time believing these two things coincide for these kids. Odd. EW (2578 Vancouver St./Victoria, BC/V8T 4A7/Canada)

Upon seeing the name and song titles, I was wary but the cool aesthetics of the packaging calmed me. It consists of three cards, business card size, with a cover, info, and lyrics included, all done very nicely. EOWR sounds like what I imagine bands like Texas vs the Reason and Promise Ring to sound like—very soothing without being too challenging. Bobby says it's a perfect cross between Brad and the Promise Ring. I guess this is why I like it so much. I'm not a huge fan of the cover, but I like it, possibly because of the alternative—what would it be in a perverse way called Ester of Wood Rosin (it's the shit in Gatorade, can't be good for you)? would sound like. It's dedicated to the xstraight edge. Nice, I guess. EW (47 Cypress Ave./Methuen, MA 01844)

first a little intro, on this latinamerican label—"A.M.P. es un sello orientado a la musica hardcore punk 100 percent independiente, que a su vez a la escena latinamericano subterraneo." This tape includes 16 bands with enough songs to keep you busy. 32 songs to be exact. Most of these bands are heavily influenced by NY's finest in hardcore: Agnostic Front, Cro-Mags, Sick of It All, etc., and others find metal as their refuge; grunge is also present, as in the case of the two bands are Redencion 911, Surto, and Plan B. E-Waz 720 degrees, Kaos, etc. You can see how they mix different styles to make their own, sometimes horribly bad. SA (A.M.P./PSJE/Jacaranda 1550/1497) Capital Federal/Argentina).

This looks really good; plus the sound quality is up to par, so it gets immediate points. The vocalist sings in perfect English, quite a feat considering they are from Spain. They do covers of Septic Death and Cause for Alarm, and their own style is a modernization of old school HC. Lyrics deal with daily life. Probably the best band I have heard from this country. EW (B-Core Disc Records/Apt. Correus 35.221/08080 Barcelona/Spain)

Angry, early HC's minor to Sick of it All with all the machismo to match
 lives concerning violence then promoting it against their own telev
 sions and ex. Along with a list of Thank you's they also have a list of
 Fuck you's. Litch. EW 66 rue de Be tort 76 620 Le Havre France.



Formerly known as Consciousness, a relatively better name for their music and words. They give you straight and hard uppercuts the hardcore on side of you. Withdrawn from the farm at sounds of Victory Records, One Fine Day. *Full of love, full of lust.* This is the best band I've heard of in years. *A.A. A.S.R. at VVS Agata 4/28064 Carpiignano*
C. Nery, *Carpi*

...is a master of putting the words "recording", "rines" and booklets in the Hat aspect of this release that is the commitment behind it. It's super home recording... we can't stand on it as own as a high DIY creation etc. but it's important as it's generally worked over the Trio (which apparently is the most... they cover many different styles, but a couple of constant... though lots of acoustic guitar and poor recording quality... heart in the right place but it's going to be most appreciated by the... back home and NOT the average HaC reader. That's... I wish I DO (53 from Migrate/PO Box 2337/Berkley, CA)

My pretty sure this is the Alkaloids. I have been in the East India
and lived to tell the tale. Congrats for re-creating the re-creation
+ remaining a band. Musically, Alkaloids are a team of
the richness of Hot Water Music, and the energy of the Volt
this is the creativity, ingenuity + energy of Alkaloids. I won't be
for good measure. No vices, no drugs, no alcohol, no sheet
and a checker. My favorite thing about Alkaloids is that they
I D. I would encourage the Alkaloids to use their resources on
something so precious. But the Alkaloids are a team of EW
ing Good Records/PO Box 111111 (170)

Cover looks good, now to the music—Where, *Schizoid* is a punk along the lines of Swiz, with maybe a Floodplain in there. (I'm sure they're—) Swiz gets booked a show in Toronto, takes a train north, through South Dakota runs into Floodplain stranded in a bar, so he goes over and finds they pick 'em up but the people in the bar are all markers and half of them are getting killed. So to protect the survivors, the surviving four checked the bar out and saw a truck and a trucker and decide to stay in the truck. But the watchful lights of the cops are on them. So the trucker takes a turn out of the watchful lights of the cops. The music they make is hard, almost mediocre rock and roll. But the band, brilliant. EW 10/10 St. Toronto. ON/MI 11/14. 10/10

gave me a booklet on this for \$1.95. I've thought most of it is
worth the money. The book on the other hand is recorded
and narrated by a person speaking rather well, but dis-
tinguished at the tape. It's something that sounds like the
of the Neville Brothers, and then a bunch of noise. I'm
this was a band or just the tape they taped over. Weird. EW
(no address)

The first sXe band I've heard from Italy who sounds like they're living in the 90's. Basic chugga chugga Earth Crisis type stuff, but with intelligent lyrics. This tape is OK except for the vocals, which fall too far back behind the music. Italy is looking up. EW (Stefano Bossa/v. S. Agata 4/28/04 Carmignano S. (NO)Italy)

Very much like Lyburnum, except updated. You might say they picked up where Lyburnum left off. They were a great band, and Hamilton has the potential to be a very good one, though it will be tougher for them since a lot more bands play this style than did back then. Some Smashing Pumpkins influence on the last song. No lyrics=sad face. EW (no address).

A mixed dose of 1/3 Assfactor 4 and 2/3 Los Crudos Politics are similar to the latter. Zegote is a zesty, fast, spazztic group. 5 songs based around the idea of technology and all the progressive murder its hand dealt. It is a quick listen. One song begins with the Happy Days theme song. Pretty groovy. SA (2312 Princess Ann St./Greensboro, NC 27408)

Four songs that sound like Bad Religion, Black Sabbath, The Misfits, and some English alterna pop band, respectively. The vocalist sounds bored. Lyrics are pseudo-personal poetry. They support their local music scene, that's good. EW (Phiraj Bhardway/16 West Prince's St./Glasgow/G4 9BP/Scotland)

This Spanish bandixes up the Crudos sound with more crunchier HC stuff. The vocalist kinda sounds like the guy from Logical Nonsense. I wish I could read Spanish, because only one song is translated. Lyrics seem to be about killing Nazis, Gay pride, and Animal rights. I don't know how killing Nazis translates to Peace. EW (Isa de Hiera/Iberosur 1,9° C/294640) Fuengirola (Malaga/Spain)

This band from somewhere plays punk along the lines of the Dead Kennedys. Lyrics are not translated, so I can't tell what they're saying, but an animal rights theme seems to be present judging from the cover. This band might be Christian, too, I'm not sure. It sure is a long tape, I wish I could read the lyrics.. EW (Artur Swieca/U) Twi5ma 5-102/39-200 (Debica) By the way, it's always good to print the country in your address

This band sounds just like a thousand others doing the Orange County skate punk sound, but with vocals a la Soul Asylum. The lyrics are alright when they're not about a relationship with that one girl. EW (3534 W. Paradise/Visalia, CA 93277)

Yet another demo all in some foreign language. I have no idea where they are from. Their music is very much what I would expect coming out in the early 80's. Punk-thrash combination with a few guitar solos. I feel really bad, but what can I do? EW (Witold Moscicki/UL. Piotrkowska 7B-4/45-384 Opole)

Desecrated death metal is how I would describe this. Definitely in the newer style of death, replete with odd time signatures etc. The vocalist sounds like a whistling snare from Aspidochelone. This is sort of like a dry hump though nothing too juicy or lubricated. Sounds like a lot of local AZ bands. No lyrics. EW (#74275 Burbank Cres/Victoria, BC/V8Z 6T4/Canada)

These kids come correct from the hardest part of Croatia developing styles from the Lower East Side of New York. They also seem proud of their most probable candidates for the epitome of the hardcore scene, metal, mania because every so often they feel like recording a song with some wack solos. They do it, and it's not like they're not. Beastie Boys and other whiny rap artists are playing. Most of their lyrics tend to be about how they're the best. Their words bring up images of the best part of this band. SA

Experimental is what this is, I guess. But doesn't an experiment require some forethought? This is not the best fucking around. And barely audible at that. Cover looks good though. EW (1819 Chula Vista Dr./Belmont, CA 94002)

Just like old 7 Seconds. Lyrics along the same lines. Same back ups. Same themes. If you like copies of early 80's straight edge bands, maybe this is for you. No new energy that I can detect. Cool accents. **BB**
(GPO Box 223/T/Melbourne, L. Australia 3001).

This one falls into the nethe... it's really not anything. It's got guitar, bass, drums, and... it's like a... it's like a scream sometimes the drummer plays those... the guitarist and bassist like to strum their instruments—I'm sure, but I really get tired of everything sounding the same, and this is just wood for the pile. It's really sad when your favorite thing about a band is the picture of the band. EW (704 E. 3rd St. Apt. B or D/Greenville, NC 27858)

This tape from Europe looks real good—finally a departure from the black+white norm that this genre perpetuates. The lyrics that are translated are good. The music is energetic punk with thick crunchy guitar. For some reason I think this band would be good live. They have a song called "Reggae Against the Machine" which I wish I could read the lyrics to. There are so many songs on here it makes me think this is a real release and not a demo. EW (Pasarg/Tuwima 5-10/29 200 Debica)

Fast, upbeat, a dip to the left, a lean to the right. The best demo I've heard since the Former members of Afrosound tape. Similarly, they share it all. Same sound, the same old same same minds me of Jake from Former Members. Same two... surrounded them of Swipe who just toured the West Coast has more... gives us 4 songs all sung and semi-sung in English and filled with... Well, the country with the gain... once again fulfilled my... with more positive and p...erforming... Fucking Positive. S4 N... P...duction 1-12-10... Setagaya-ku/Tokyo 154/Japan.

No, that's not Ukrainian, pronounce like I looks. As for him, he dumb name, Capitalizm's music is based on that Fat Wreck Chords/Propagandhi type sound, using other styles as mere ornamental measures, and it is all very weak. Please put a little time into something if you are going to release it. And include some lyrics. EW (no address)

Fallsafe probably fancy themselves as an X-metal band, but I wouldn't give them that. They suck. The treat got extra pleasing when I opened the lyrics to find them to be taken from the scriptures of the "Great Book," with footnotes to boot. Let's flip to one... (imagine sound of pages shuffling)... ah, here it is—and I quote—"Thou shalt create a myriad of shifty bands in My name, and thou shalt embark upon a journey of great lengths to infiltrate cultures of many kinds, disguising yourself as such, and from inside thou shalt teach and preach the word of thine God, taking with you those poor lost deviant souls whom you will save." I used to be much more tolerant of all things Christian, but after repeated run-ins with "X-tian Hardcore" I have become familiar with their sole purpose and goal—to spread the word of their church and to convert the masses to their way of thinking. And considering that Christianity has been one of the most destructive forces in history of the earth and that anything can be justified by passages in the Bible—from slavery, factory farming, environmental destruction, genocide, male domination and much, much more—I shall politely condemn thee to thine own self-made hell. EW (c/o Jon Glover) 806 Grove Dr./Naples, FL 34120)

Barely audible. Probably the worst recording I have heard all month. Lyrics scream about being put into the square hole of the everyday grind—shit we all deal with. Has no real personality of its own yet, and thus is very hard to review. Screams, loud guitars, energetic drums. Keep playing kids. Don't be afraid to put yourselves into your music. And please get a decent recording next time. EW (2480 Winding Rd./Hatboro, PA 19041)

Good driving music in the Rusty James vein, but the vocals suck. They attempt at harmonies fail, and the words seem trite, especially in the way they are sung. I don't understand this whole trend in German hc, it seems like after Rusty James released their stuff all these bands came out trying to capture their sound and energy and emotion but fell flat on their face. Add Dandeleon to this category. Nice packaging though EW (no address)

Woah, I haven't heard much about South Dakota hardcore scene. I've probably been in my room for too long. Transpire does come from Sioux Falls, a city somewhere around the bend. Their weapon is packed with screaming vocals and hidden words complete with hardcore in the same vein as Well Away. The production is excellent, compared to most other demos floatin' around. They give more than enough songs to feed your hardcore stomach. SA (1700 Comet Rd./Sioux Falls, SD 57103)

This demo almost seems like a joke with such blatant and in your face sxe macho shit. Don't get me wrong, I'm sxe as well but sometimes bands go a little over the edge. It reminds me of the same mentality going on in '88 like Judge, Bold, etc. It's pretty funny to see how they have all changed. Downshift plays macho core down for the count hardcore. Their intentions are clearly present and I doubt you would want to get in their way. I just don't understand the big deal about crew lately. Crew this and crew that; it sounds like gang mentality. Everyone's talking about being untied and being so positive. Crew mentality, to me, feels like segregation and cliques within our own homemade based scene. If we are going to make positive changes that affect the world then inner conflict and difference isn't gonna help in our growing scene. SA (Enc. Fortner/PO Box 55603/Haward, CA 94545)

The Vidal Band is instrumental. To get an idea of what their compositions sound like, imagine the Deadwood Divine on opiates playing plugged-in with a bass and drums. Then blend in some flavors of say, Unsublimated, prettier to women's Nation of Ulysses' quieter parts, or Still Life's more placid choruses, but played smoothly, so as to arouse compassion, not contempt. And has kind of a sly theme to all of it. Somewhat creepy, but always attention-keeping. Not at all what I expected from this band. (Fren' hooligans. EW (41 Avenue Paul Vaillant Couturier) 94250 St. Denis (Paris) France)

This one gets the award for worst packaging. A tape wrapped in a piece of paper with typed lyrics. Whereas *Prognosis* got their metal influence in where *Prognosis* got their metal influence in where the similarity to anything good ends. Vocals are really hard to be hard so bad, it comes out really shitty. You call it false metal, you know? EW (9630 Drycreek Rd Chester, PA 19382) (23832)

First of all, this tape looks really good. Poland. And the music is powerful; it's all done really well. I can't say you got the idea. I think your thing is a lot better than mine. I like it, so I guess I'll give it a taste. Taste shows he's a real artist. These shows were supposed to punk scene. Cool. I reviewed this issue EW

The ... is ... the lyric sheets look awe-
 some ... many of these. If Ror-
 ... be called Geaest. Shady.
 ... address

But do I like it? I'm not sure. I like the comic punk base. They're into Naked Aggression. I have experience with this band to give me a good grasp of them. I like most of the crap that they do. EW (2 Pinewood Dr.)

Isa: am I tired of devil imagery. This band sounds like a more generic-metal version of Wellington. Lyrics about gods, demons, decay, emptiness, you know the spiel. Sort of like Wellington's earlier stuff. The too, could progress into a good band one day. EW (37 Weston Ave Fishkill, NY 12524)

More crazy stuff from those crazy Balkans. This one is influenced by early death metal, but all the songs are weird with strange noises, and are almost comical. It sounds perhaps like a death metal parody rather than the real thing. I wonder if they would appreciate that review. It must be hard to make records in that region, cuz tons (and I mean TONS) of tapes come out of there. The pictures of the band members posing are really funny. I'm thinking they may think themselves too seriously. EW (Be-ware Records/Pobede 82/11-19/18000 NIS/Yugoslavia)

From the looks of it I thought this would be really good. So I was kinda disappointed to find the music to be nothing more than what some would call "power-violence" crossed with mosh. I don't know, maybe it's just the recording that sucks. I wish the lyrics had been included, because the song titles look good. My one hope in life is that people start treating demos as the real releases they are. EW (414 N. 3rd/Maywood, IL 60153-1114)

This is really good. It took a few listens to sink in but with the poetic movements of Moss Icon influenced vocalists it was easy to acquire. It is a few and far between to find intelligently relaxing lyrics. And he does this in a personal way, reflecting his own soul out of his mouth. And the hardcore behind just support him. Their music complements his feelings so well that you might even hear their voices within it. Camoyoc finds another way to create beautiful expression... *...As We Return...* SA (PO Box 68022/Raleigh, NC 27613)

Oooh. The cover of their booklet is graced by Claire Daines, my future wife, so they already get props from me. The two songs on their tape remind me of Constaine Sankathu and other bands from that genre. The lyrics are of the hopeful and lovely pool. This is just what I needed right now. Thank you, Hour of the Star. Plus I got a new glow-in-the-dark star for my room. Cool. EW (PO Box 60/Forked River, NJ 08731)

All I can tell you about this is that this band is from a Spanish speaking country, if they were a bit tighter I could compare them to the Fat Wreck Chords sound, and their vocals are really singy songy, but almost inaudible on this tape. Why don't they bother to print some lyrics or an address? They're wasting my time and theirs. EW (no address)



In the same league with Suppression. They combine noise and an extreme style of hardcore (referred to as "power violence" in some circles) as the means of their musical expression. The tempo is mainly at a mid pace with occasional bursts into speed. The choice of sound bites are bulgacious, while the lyrics are on the downside, illustrating the downward spiral of the human race. Pretty good stuff, which can only mean their future releases will probably be better. MA (Weather Profuknons/PO Box 183 Roanoke, VA 24009).

Y... the... the movie. The booklet coming with this tape was fat, and... more than a lyric sheet. Lots of writings, pictures, song... all very youthful, emotional, and urgent. Their songs range from... prettiness to strained screaming. This demo embodies... more about hardcore. It's not excellent, seasoned, or professional, but... your... change into our daily lives remind me of... the... from the first place. One thing though please don't send... to me to get reviewed. It's not going to influence my review... the other. Keep them for people who want them. I just want to... W... (no address)

Lucas would naturally describe themselves as power/violent (Just as a little side note, a lot of what is known as "power-violence" is neither powerful nor violent. Lyrics are standard, short, and to the point, with long explanations from two vocalists, one sounding like MITB the other like I.D. This is the song on here, called "Lucas vs. God" which I think is a bit of a stretch. I got that sound that Canada is becoming known for, a little like being a sucker for the sound spearheaded by Uranus. They have a new EP out today cover, "Wake up and live," which is odd that it's not on here. I should be noted that Lucas is a three piece, to get a better idea of the band. The recording for this is a bit flat, or I might like it more. We live at Evergreen Hill SW/Calgary, AB/T2Y 3A9/Canada.

Not a bad. Lyrics are just as vacant. Please stay in line. Keep your patches! EW (PO Box 581/Ogden, UT 84412)

Frantic, spastic, crust core unlike any I have heard before. The instrument seems to be on its own speed trip, and sometimes it's apparent how they fit together. A lot of work went into the bones of these tracks good. The lyrics, while dealing with the same themes as the best things do, have a refreshing realness and humanity to them, and are not all rhetoric. It's cool to see bands coming out of Flagstaff, and even cooler that I enjoyed it. EW (PO Box 23565/Flagstaff, AZ 86002)

Discordant pleasure, at least in most of their songs. Chapin Park relieves tension by building it. I like that a lot. It sounds like they've been listening to a lot of Amber Inn too, (they've been a huge role model) for many new outfits. 4 songs here which sound more like a live set than anything else. SA (\$2ppd to PO Box 55462/Atlanta, GA 30308)

This one is dedicated to supporting the Malaysian HC scene, which is worthy, considering I never knew one existed. The bands included are Project AK, Another Side, Disaster Funhouse, N.E.T., and Chronic Mass. All of them play pretty much the same style of hardcore, the one named after New York. So while I don't find the music too interesting, I'm glad a HC scene exists there, and that someone cares about supporting it. EW (As.it.is Records/Mohd. Azmi/PO Box 13391/50808/ Kuala Lumpur/ Malaysia)

On this artistically packaged release, Spinoza is up to most of the same one-man industrial hardcore craziness, and seems to be getting pretty good at it. May Riot play kind of an early 80's New Wave type sound with female vocals, you know, with the bass leading and everything else trailing and prancing around. I appreciate different endeavors like this, even if they don't strike a chord in me, it's better than rehashing the same old metal riffs and punk beats. My one complaint is that both bands' material could easily have fit onto one side of the 60 minute tapes they were on, there was no reason to use two tapes. *Conserve your resources.* EW (2/6/127 George St. #3/Fredrickton, NB/E38 112/Canada)

Anarcho style punk with an even darker tone, combined with a bit of modern hardcore. They bring to mind Anu-Sect and Bad Influence at times, but in the end EX Dead Teenager have a sound all their own. In fact, listening to this can be quite addictive. The first two songs are good, but when the third song, "Bulletholes" comes through, you're totally sucked in. Dark and atmospheric. Perfect listening for those late nights. MA (1982 Frances St./Vancouver, BC/V5L 1Z4/Canada)

No, this is not an "emo" band. This is straight brutality comparable to Capitalist Casualties, Drop Dead, and other pounding bands off of Deep Six Records. This treacherous trio from Canada develops 8 bullet-fast songs in less than 5 minutes. They'll be doing more projects, one on a 7" with Capitalist Casualties, Stapled Shut, and others. Look out for this puncture wound. SA (\$3ppd to 51 Dampy Crescent/Winnipeg, MB/R2K 3L7/Canada)

Just like the title says, this is a compilation of a bunch of different bands playing live a Kellerercore, which I believe is a venue of some sort in Dresden, Germany. The recording is pretty good, you can actually distinguish the vocals. Tape 1 features Pankov, Homomilitaria, Final Warning, Bad Trip, Headbutt, Ambush, Police Bastard, M.S.O., DIRT, Extinction of Mankind, Ultimate Warning, Rostbouwen, Unhinged, Avail, Policy of 3, and Headcleaner, while the second one has Portobello Bones, Warcollapse, U.Y.S., W.W.K., Enraged, Stand As One, Hiatius, Kuru, Au Rotten, Kurt, Misery, Kookahey, Oi Polloi, I-Spy, Zorn, Korn Prozess, Wlochaty, and Kimsawakee. Both tapes are 90 minutes, which adds up to 3 hours altogether, and I listened to all of it. If you really like any of these groups you might want to pick up on this. Comes with a booklet with lyrics, and letters from some of the bands. Most of the bands do a couple of songs; some do three. EW (Pfanter-Schneider-Str 1/01257 Dresden/Germany)

This is pretty good. The music is slightly melodic, but it covered up by some scratchy vocal work. Medium paced mostly, but harsh at times. Thoughtful lyrics. KM (187 Lark St. Apt. 2/Albany, NY 12210)

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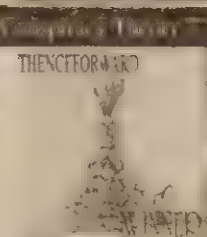
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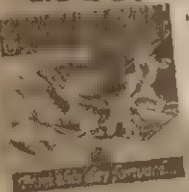
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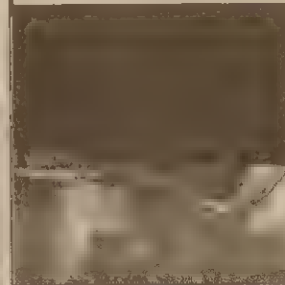
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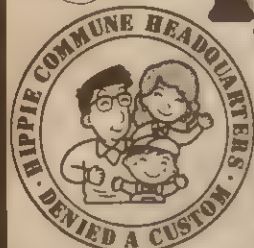
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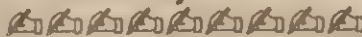
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MORE MEANINGLESS WORDS,

To Mr. Kent McClard,

I first discovered HaC last summer. I thought it was cool. However, I have noticed a nasty trend in your writings... hypocrisy. I felt it my duty to point this out to you. I am by no means perfect and I know you're like, 30 and I'm just 18 but still...

I remember reading in one issue of HaC about your feelings towards the slaughter of animals for human consumption. You said that animals were equal to humans, if not greater, and that real progress in this nation was only going to be made when humans stop eating meat... or something to that effect. Hmmm... I disagreed, but respected your strong beliefs in defense of animals. Well, that is until I read that one of the organizations that shared in the profits made from the *Give Me Back* LP's was Planned Parenthood. I'm not sure if you're aware of this, but Planned Parenthood is the nation's leading provider of abortions. Need I say more? How can you claim to be a defender of all life while helping to fund the slaughter of unborn children? Maybe you were ignorant of Planned Parenthood's agenda of death... maybe not. Either way, you are confusing at least this member of your audience as to where you stand in the defense of life.

Sincerely, Jeremy Dale Henderson/*Friend of Mine* 'zine

P.S. Kent, I just read your intro in issue #14 of your fine publication. It made me cry. Isn't having "No Answers" in itself an answer? It's funny that in my search for meaning, I found God (or rather, God found me). You're right, it would make sense and it will make sense. I am fulfilled and you are not. I understand. You can be. I promise.

"For since the creation of the world God's invisible qualities—His eternal power and divine nature—have been clearly seen, being understood from what has been made, so that men are without excuse." —Paul of Tarsus

Dear Max Woodfin,

After reading your letter in HaC #14, I feel you are well intentioned in your views on make-up and feminism, but like many in the "hardcore scene," overly self righteous and condemning of others. We are all hypocrites, so stop condemning others because there is no way in hell you, as an American consumer, are living your life without supporting global capitalism, and in turn the oppression of others in some way. You write that "there are a hell of a lot of males who assume they understand everything so they just step right in and start spouting their mouths about things they have no idea of." You fit this description fairly well. You say that "if women were all to walk around in seductive clothing, equality would be a big joke." So if I don't dress to fit your definition of modesty, I have no right to demand equal treatment? How would you define "seductive" quality? Hmm, a skirt above the knees, is that OK? What about baring my shoulders? Or what about the "riot girl" walking by in a half-shirt? I'm wearing a cropped shirt right now cuz it's 90 fucking degrees out here and every male in town is shirtless. Why is a woman's chest taboo while a man's is not?

Modesty is defined differently in different societies and women are oppressed into conformity to those varying standards. In some societies, a woman is stigmatized as a "slut" or "whore" (the worst, most dehumanizing label a woman can receive) for showing her ankles, her hair, or even her face in public. Such transgressions can be grounds for severe punishment. In modern American society, a woman who dresses how she pleases was "asking for it" when she is harassed, assaulted, or raped. So the message society tells us is—too the line, conform, and dress like a "good girl" and you'll deserve equality. But dress expressively, or skimpily because it's hot, and you deserve whatever misogynist treatment you get. Well I wear whatever I want, and it is NOT to seduce you or any man—how can you even assume that I am "straight"? As for make-up, I never wear it because it is too much trouble, and to me it symbolizes the oppression of women. However you have no right to condemn women who are not

56 letters

as enlightened to their own oppression

as you, the all-knowing male. You cannot POSSIBLY have any understanding of a woman's experience or societal beauty standards and the low self-esteem about our bodies as they naturally are that is ingrained by parents, teachers, media, and the beauty industry from a very young age. (You can "empathize," and no one can stop you from forming your opinions, but you just couldn't understand fully the female experience without being female.)

Most women do wear make-up because they are insecure about the natural appearances of their faces. Some wear it because they like how it looks, just like hair dye, tattoos, or clothing. Get off your high horse and stop judging women—your judgment of women and our choice to look how we want is just one more voice that oppresses women.

—Sara Del Moral/1709 18th Ave./Seattle, WA 98122

P.S. I don't even want to get into the subject of pornography since I haven't seen enough of it to formulate my own opinion. But whether or not it "MAKES MEN WANT TO HAVE SEX FOR THE PURE FUN OF IT," women have sex just for the fun of it too, and there's nothing wrong with that as long as both people agree upon it within a respectful relationship.

HeartanaKk.

I just finished reading the letter by Max Woodfin which appeared in your issue #14 and all I can think is, "finally someone in hardcore who knows all the answers and isn't afraid to tell everyone!" For too long I operated under the delusion that people involved in liberation struggles might actually know a little bit more about that struggle than people on the outside. Imagine thinking that someone who lives in Africa might have a more valid viewpoint on decolonization than someone who lives in Florida! Imagine thinking that it was a bad thing that white people lead so many of the Aboriginal rights groups in North America during the 1950s! Imagine thinking that a woman might actually know more about feminism than Max Woodfin. I know better now.

Max begins his letter by establishing that he can, and does, empathize with women in their struggle against male oppression. He then proceeds to tell feminists how dumb they are, and outlines his ideas on how a good feminist ought to act. His argument rests on the premise that, "a majority of humans are generally greedy, apathetic, violent, etc." This is why he supports direct action. Others, such as Thomas Hobbes, taking the same idea and drawing a logical conclusion, have supported absolute dictatorship. Max's genius, however, is that he wisely avoids logically concluding anything. He does not want an absolute dictator to tell everyone exactly what to do. On the contrary, he merely wants to tell women exactly what to do.

And what women should definitely not do is titillate men with their sexy garb. He first establishes that people who think sex is fun are very, very bad. Thus, when women, he uses the example of riot girls, dress in a "sexy" way, and titillate people who think sex is fun they undermine equality. If you are curious as to what defines "sexy" Max, as a male, can tell you. He can do this because even as he appropriates the cause of feminism he insists on defining women in terms of how men see them; once again brilliantly side-stepping logic to make his point. That point being that women, if they want to be good feminists, should be careful what they wear. A good guide, I think, would be to dress like "good girls" were told to dress in 1952.

Sadly, Max does not apply his plan to eliminate sexually titillating dress to males in the hardcore scene. These males (supposedly liberated) with their sculpted facial hair, manly yet casual clothing, occasional tattoos, and devil-may-care attitude appeal directly to the purient sexual interests of many people. How can a person expect to be seen, and see, people as humans when they have a sexy "tat" emblazoned on their exposed chiseled forearm? I can't believe that Max neglected to mention this issue. Maybe he doesn't

see it as being that important. Maybe he was waiting for a woman to point it out. It just seems a little funny, that's all.

—Elliott Anderson/PO Box 68568/360 Bloor St. W./Toronto, ON/M5S 1X1/Canada

P.S. It was also inspiring to see that so many people wrote in to protest the uninformed opinions of Race Traitor. Not the people who wrote in because Race Traitor's opinions were mostly bluster and nonsense but those who wrote in and applied the Max Woodfin theory. Remember: just because you have nothing to do with a certain group of oppressed people that doesn't mean that you can't criticize them for their use of violence, their tactics or anything else that they do. I want to thank everyone in hardcore who has gone out of their way to tell other people how to live their lives.

Dear HaC,

Taking the road less traveled. This is what is going to save us as older adults and as a members of the hardcore scene. The ability to interact and balance the inevitable demands of growing older and living life.

For years I have been dealing the internal conflict over how do I 1) Do something in terms of work/economic security that has value to myself; 2) Do something in terms of work/economic security that pays the rent. I guarantee you that these same three articles I just outlined are 99% of the reason people drop out of hardcore upon growing older. My hardest conflict for years, which I think may actually be on the way to resolution, has been what do I feel is worth my while to spend 33.3 % (8 hours per day) of my life working at. The great crime of industrial society is the instilling and maintenance of the notion that people's occupation isn't based on genuine interest or passion; it's based on having a particular "skill set" that allows you to be bid out to the highest wage you can acquire. As I've said before, how many working people out there in the work force have a genuine interest in the content and sales of products such as Rogaine? How the fuck could anyone look themselves in the mirror and think, "I'm truly happy and inspired by my Rogaine product line." The delusion of people's interests or passions for the mimic of a sales pitch is an unquestioned and accepted part of industrial work roles. Without delving off into another topic, let me say that this is the reason why 1) I love the possibilities and actualities of change in traditional work roles occurring in the Information Tech industry; a bunch of sociopathic, non-college grad computer youth giving the white collar aristocracy a fucking heart attack, and 2) as much slack I take for being way misunderstood as "pro-capital" I think a significant revolutionary action is working for your self/starting your own business. Taking the road less traveled.

We exist in a macroscopic economic system. The forces of free market economics don't care if you are anti-work or not. One way or another you are required to sell your labor, or if you're not you are living off the sweat of someone else. By selling your labor, 1 hour of your time can equal \$4 or \$40. And along with selling your labor the purchaser requires a code of conduct to also be followed; a demeaning code of conduct in most cases; wear a tie, punch a clock, etc. As bad as it is, it's how it is. Money equates a lot of your options or for many of us it equates how limited our freedoms are due to economic hardships. Now if you are selling 1 hour of your labor what makes more sense, to sell it for \$4 or sell it for \$40. Now that you are selling your labor, would you rather follow your own conduct or follow that enforced by the threat of action on the part of the purchaser (your boss).

The action of doing business isn't what's the demon. It's the reason why people do business that's questionable. Most business people work for monetary acquisition for the sake of purchasing more material assets. This is irresponsible and "capitalist." Here you have the engine for keeping the "haves" having and the "nots" starving.

I have been on both sides of the fence in terms of working slave wage labor jobs for which I have no interest in, and starting my own business for the intent of doing things my way. Starting your own business, particularly when it fails such as mine did, is one of the most challenging, thrilling, and heartbreaking experiences a person can encounter. If I had \$1 for every tear or every sleepless night I had running my business. Or most importantly when you are in the position of power to conduct yourself however you see fit, employ people who want more out of life than to be treated like a digit, conduct operations how you feel is most appropriate not what the VP of marketing read in a fucking book somewhere, and starting with nothing and ending up with the best.

Find your road less traveled and travel it.

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HeartattaCk.

I am sick of people treating Christians or other religious people like shit. Some asshole (Chad Miller/ House of Saunter, from Austin, TX) in *HeartattaCk* issue #15 in the lower right-hand corner ad on page 15 said: "I'm easy to deal with as long as you aren't Chris-

tian or anything stupid like that." What kind of shit is that!? This guy doesn't even want to "deal" with people just on the basis that they are Christian. Look, just because someone has a religious preference different from your own doesn't mean you can't interact with them, be their friend or at least treat them like human beings. Anyone that says otherwise is just as bad as any racist/sexist/prejudiced/ignorant/arrogant/neo-nazi/bastard if you ask me. Now I have met some Christians that are ignorant and try to force their views on people. Disregard them. They are not all like that. You have to look at the individual not at the mass.

—In closing— Christian/religious people are human. They are also individuals. Some might have different views from you or me, but I have met some fucking cool Christians in my life and fuck you if you don't think that is possible. Get out from behind you blindfold.

Thanks for listening.

If you have any responses, write me at: Ian Walter/1920 Duke Dr./Bakersfield, CA 93305 or write to *HeartattaCk* and have them print it.

Dear HaC and HaC Readers:

I am writing this to point out the ignorance this publication perpetuates towards women's issues and women's experiences. This is not an isolated sighting of sexism in this publication as there are many in almost every issue I've read but for now this letter regards a specific review in issue #14. So from here on in, this letter is directed primarily to Mike Phyte but it is definitely targeted to many of you who are reading.

I will set the scene a little so you can understand (if you even can), where my anger is coming from. Issue #14 'zine review section, I happen to read a review for *Superfly* #6—an awesome 'zine written by Tess that deals with many different topics, one being fat oppression and acceptance of body image. The review Mike gave used the words:

"...She is very obsessed with making her weight an issue. Maybe this is a compilation of writings over an extended period of time, but when it's all put together in 28 pages it seems pathetic. I am not trying to belittle the stigma one's weight CAN (and does) carry in this wail-plagued society, but there is only so much I want to read about it."

First of all, it screams loud and clear that fat oppression/body image is an issue that is never taken seriously and that in itself is what's pathetic—since you, Mike, seem to understand the "stigma" so well. Funny, you had enough because I can't see how that is so. How is it that you have had enough? It seems to bother you. Poor you! Focus concern on how you are dealing with this issue. Well, I'll be straight-up, writ-

ing a 'zine about fat oppression is fuckin' hard enough, it is a personal daily struggle many women (and men) confront everyday they wake up. It's this overwhelming control over your thoughts and the constant battle between your mind and body trying to find a meeting point and in some cases people die over this loss of self. This is reality, maybe not yours but definitely one you are not acknowledging. At what point did you feel Tess was writing fiction because I think it is really easy for you as a critic, as a reader and definitely as a male to read this 'zine as if it were a story written for your enjoyment—one with a beginning and an end. Ironic, I remember her last issue dealing with body image, so if you think this is where it ends, you are wrong. Why would you even expect fat oppression to be entertaining? And why is it that I feel your review is about capturing your interest, one that is not so much interested in personal struggles but rather politics that directly relate to your life. I could care less if you gave this 'zine a bad review but your reasons and attitude has lead me to wonder more about your views on women's experiences and issues. I mean HaC as a publication has blatantly been unsupportive of women i.e. dismissing rape as being invalid (I wonder if Product and ad space should have been the topic of discussion instead, it seems to relate to HaC directly... hmmm...), reviewing bands like Bitchslap without a seconds guess (what?). Wait! I'm sticking to you, Mike and this review. It sure does say a lot to me

and I question if you even understand why I'm even pointing this out. With so many people working on a punk publication, I have to point this out to you. And in your mind, are you wondering if I'm fat, if I'm dealing with body image or in your words "obsessing?" Is this going to prove your theory of "too much already." Me trying to bombard your jam-packed brain with yet another hit and miss attempt at body image mumbo jumbo. If that is the case, you are basically reading this to finally reach the end of this already drawn-out letter so you can get on to more productive things. Like many, this is usually the case. I'm hoping you can prove me wrong. I say "hoping" because I figure you might be more angry at the accusations here than the reality that you can actively do something about it. A girl can dream but for how long...

So to HaC and all of the HaC readers, with all your pro-woman whatever ideologies, I suggest you question and analyze a lot more in this publication. I understand HaC is about free dialogue, different points of view etc... but I'm afraid the line has been crossed from being an open forum for discussion to an unsupportive space where many who do not commodify to the ignorance and dismissal of valid issues, are not included. The more secluded people feel, the less hassle and problems you have to deal with, so in the end, you luck out. This review may have been easily overlooked with so many surrounding it but there is way more here than this one letter.

—Lisa/360a Bloor St. W./PO Box 68568/
Toronto, Ontario/M5S 1X1/Canada

Dear Lisa,

Thank you for writing. I am not going to attempt to downplay what I wrote or back myself out of a corner; your letter has some very valid criticisms. However, I do feel there are a few things I can say that may give you a better perspective as to why I wrote the review I did.

Not that it makes very much of a difference, but I know Tess. I know Tess is a rad person with a lot of positive qualities. She's friendly, pretty, intelligent and outgoing to name just a few. The Tess I know has so much more going for her than the Tess represented in *Superfly* #6. That is what I was trying to iterate in the review. I was attempting to let Tess know that 28 pages of how she worries about what other people think of her, or how she is upset with her own body image seemed like an overload. It seemed pathetic when it was all put together on legal sized paper, folded in half, saddle stitched and submitted for review.

I was not intentionally downplaying the seriousness of fat oppression/body image. I DO NOT know what it is like to deal with that daily struggle. And, to be honest, I thought that I was compassionate and understanding about this issue, along with many others that do not directly affect me. I thank you for

keeping me on my toes and not letting such attitudes prevail.

At the time of the review I missed the point of the *Superfly* #6. And I almost missed it again until someone pointed it out to me when I showed them this letter (prior to submitting it for print). I understand your point to be that fat oppression/body image is something that affects overweight people each and every waking moment of their lives. Why else would someone that I perceive to be so friendly, pretty, intelligent and outgoing write a full 28 pages about that issue?

By the way, it never even occurred to me that you might be fat and "obsessing" about this issue. I pictured you as someone who knows Tess personally and is concerned with particular views and issues in the hardcore community. And, the accusations did little to make me angry. Why were you so sure they would? Many of my friends can attest that I was pretty concerned with what you wrote. I even took to personally consulting three friends as to whether or not they thought what I wrote was fucked up and whether or not your response was justified. Their answers varied, but I would like to believe that my attempt to comprehend the issue is sincere.

—Mike Phyte

Dear Kent,

I just picked up issue number 14 of *HeartattaCk*. Immediately I found myself prone to your writing about your philosophy. Let me say with all sincerity that I admire your honesty and the fact that you admit you "feel trapped" by your philosophy. What intrigued me the most is the part about how you "wished Jesus would have tapped" you "on the shoulder."

Let me introduce myself. My name is Kevin. I'm a twenty year old "fundamentalist (I believe the Bible word for word)" Christian. I'm currently a student at a Bible college. I've been in and out of many "punk" scenes for the past five years and I don't give my allegiance to any style, attitude, or fashion of music. I guess you could say that I'm all about Jesus Christ. Now you may think that I'm going to preach at you and perhaps I might, but please believe me when I tell you that my motivation in writing this letter is share something interesting (in my opinion) about your letter. I totally agree with you, we could argue until we are blue, but in the end, most likely, we'll both think each other to be complete idiots.

It's funny, you kept going on in your writing about how meaningless everything is. In the Bible, Solomon (the wisest of all Israel's kings) wrote "Meaningless! Meaningless! says the teacher. Utterly meaningless! Everything is meaningless! What does man gain from all his labors at which he toils under the sun? Generations come and generations go, but the earth remains forever. The sun rises and the sun sets, and hurries back to where it rises. The wind blows to the south and turns to the north round and round it goes, ever returning on its course. All streams flow into the sea, yet the sea is never full. To the place the streams come from, there they return again. All things are wearisome, more than one can say. The eye never has enough of seeing, nor the ear it's fill of hearing. What has been will be again, what has been done will be done again; there is nothing new under the sun." — Ecclesiastes 1:2-9

I could go on and on about how truth is absolute and that it is exclusive to one reality, but you don't care. You've heard it all before, you've heard Jesus loves you, perhaps you've seen an honest attempt of a person trying to show you that love. I don't blame you for your philosophy, if it weren't for Christ I would be a lot like you.

Take this for all it's worth. I'm not going to challenge you to pick a Bible up and read it or go to church; you don't need to prove anything. I'm just going to offer you one thing. You wrote that you wished that Jesus did tap you on the shoulder and say to you to follow Him down a road you despise. Well Jesus said Himself, "Whoever desires to come after Me, let him deny himself and take up his cross, and follow me." —Mark 8:34. Well there it is, perhaps this puts you into some sort of moral dilemma, letters 57

or perhaps you don't care. Never the less it's there for you reevaluate your view, or not. You can write back if you want or throw this away, it's all between you and "the truth" that is out there.

Agape (the highest form of love),

—Kevin Morriss/1531 Deer Crossing/Diamond Bar, CA 91765

P.S. I don't care if you put this in your 'zine, perhaps it will add a little more variety.

Kent McClard,

In issue fourteen you wrote about nihilism. I am nineteen years old and on my own search for meaning and truth. It's been lacking with me for a long time. I remember sitting in my room moping in my confusion and feeling so empty, realizing that no one is qualified to answer my questions but myself. I would just sit there and keep listening to that Bad Religion song about how "I've got enough naivety and you've got conviction that the answer is perfect for you." Great song for people going through it. Lately I have been convinced that there is an ultimate truth, but last night, after a relatively long and in depth conversation with a friend about it, I am at another pivotal point. I have to question it. This morning when I picked up my copy of HaC #14 I was surprised to find that to be the topic of your introduction. It was the most significant thing I could have read at this point in time in my life. From what I read in your article, it sounds like you were so determined, that you weren't even considering anything else. It sucks when you think you've found your answer and then something comes along and takes away all the possibility of it being true. But it is also very great because you know you'll learn something. There seems to be nothing we can do to prepare ourselves, no rules or guidelines that we can follow, that will ultimately insure our well being. But maybe there are and the answer lies behind our perspective of well being. I was going to church with my parents almost every week. I even used to play my violin for the church during a part of the service. When adolescence came around I started to question a lot of it. But what I realize now is that I wasn't questioning it. I was simply rebelling against it. Rejecting it. A few years down the line, I got into punk rock. It changed my life more than I could've ever imagined.

hee, sounds cheesy, I know) We should articulate and express the truth and meaning that we've found, using that gift as a medium, whether it be through art or literature or even screaming into a microphone. That is how we justify our existence. We find a sense of worth, hope and significance, and then we help others find it. You're basically saying that life has no meaning or significance, but what we make for our selves. That is a pretty tough one to argue. But if you truly believe there is no universal meaning or ultimate truth in life and existence, than why do you reject racism, or sexism, or homophobia, or factory farming. If it is only a personal choice and only a part of your subjective reality then why do you attack those who are racist? If nothing is right and nothing is wrong then why do you dedicate so much time speaking against it? There has to be right before there can be wrong and there has to be truth before there can be lies. You believe that those things are wrong and you refuse to print any ads that promote any of them. But if you believe that all the things we know or believe are subjective realities then why do you reject racists for believing what they believe? And if you believe there is no ultimate truth then why do you choose to acknowledge that it doesn't exist? Almost all of my adolescence, I have rebelled against Christianity, after all, look what they did during the crusades and the inquisition and look what they did to the native americans. Look at all those Christians on the TV telling me I'm burning in hell when I die cause I don't believe. After a while of thinking like that I looked into Satanism, just out of curiosity. I was shocked at what I found. I found that to the Satanist there is no god. They don't worship Satan, they don't make brutal, morbid sacrifices like we're brought up to believe. In fact, they have strong beliefs against the cruelty to animals and even against the use of drugs and alcohol. Plus I read some very interesting political agendas that the Church of Satan is striving for. But I also noticed a lot of loopholes and contradictions in the satanic bible and scripts written by the spokesperson of the Church of Satan. But it was interesting and there were some important things that were written, things that needed to be said. I started to get very fascinated with religious books and bibles because they contain some of the oldest texts in the world. I was already set with my ways and beliefs, and had established strict morals for myself, about everything from sex to pacifism. When I finally took the time to give Christianity a fair investigation, I was almost over-

long ass letter because I don't know any better. There is no one else to talk to about all this spiritual stuff, and maybe we could learn something from each other. And just to let you know, HaC is very much appreciated. I know you're busy but I'd really like to hear from you if you get a chance. Thanx.

Sincerely, Zack Torjee/1615 Yukon/Lake-wood, CO 80215

P.S. Feel free to print this letter.

Heartate, Ck,

Damn we're smart, hell we're practically modern genius for that matter, we've achieved in a few short decades what other cultures and religions sought to do over centuries. We've built our own morality and ethics system, defined a whole new set of values and even came up with a couple of original ideas in the mean time. So what's the problem you say, and so I of course say...

You see besides becoming the masters of self-sufficiency to the point of self-dependency we've also created a whole system of thought based on not much more than pure and simple dogma. We love to say (and so of course keep saying) there's no basis, no firm ground to stand upon, we have no reason to believe in anything and so why should we? We step back, look at ourselves and in one second vilify it and in another condemn it. We have no clue and don't pretend to so we just keep on reaping the fact. If of course turns over and over upon itself to the point of psychological dependency and soon we're all saying "I'm so crazy, we're so crazy, the world's so crazy."

So instead of saying well what am I going to do about it, nothing ha ha ha, I'm going to say "well, tell me your problems and I'll answer them for you." Admitting of course straight off that I have problems of my own that I can't answer myself, this is if not anything an attempt at admission, an attempt at reification, and an attempt towards an ability for self critique. You see I'm fairly smart, I know this and don't really need anyone to tell me so (not that this truth was arrived at easily) but also fairly honest meaning I admit my ignorance when the position calls for my opinion the understanding of which I know nothing about (note I said understanding and not content—two wholly different things). So my point is if all you

MULTIPLE MEANINGS?

To me it used to be about rebelling against authority, tradition, and social standards. Now it is about questioning authority, and tradition and setting your own standards. It's about questioning the validity of all that we were conditioned to accept, but it's also about questioning the falsehood of all we were conditioned to reject. If there is some form of ultimate truth and it is somewhere within the realm of human understanding, than it is possible for humanity to find. But not by one person and not in just a lifetime. Some people find a little bit of truth in a certain religion, so they end up accepting all of it without question, then they follow it. Some people see some bullshit in something so they reject it as a whole, overlooking the fact that there might be some truth to it. We can't shut our minds off to any one thing, because anything may have a little bit of truth in it. Overall, my perspective on life (simplified of course), is that first we have to educate ourselves. The more educated we are, the less likely we are to be fooled, controlled or brainwashed. We have to question ourselves; our standards, struggles and beliefs. By always questioning those things, I think we can prevent failure and despair 90% of the time. If we go too long and our beliefs go unquestioned, it is only a matter of time before we are undeniably proven wrong and we have to start all over again. We have to look into every possibility that crosses our path, we learn to think, we forget about everything we were brought up to believe and we look at stuff through our own eyes instead of the eyes were conditioned to look through. Then we sort out the truth from the bullshit, and keen our senses in the process. We all have certain aspects of our character that make us individuals. Those aspects can either be looked at as disadvantages and they can work against us, or they can be looked at as gifts and they can help us fulfill our lives and potential. Is

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whelmed because I discovered a parallel. I had established my own morals independently, thinking they were some new, revolutionary ideas, but they were thousands of years old. I looked deeper. I came to a realization that all of the terrible things that the "Christians" and the catholic church have done (inquisition, crusades etc.) go against everything the bible stands for. Yet, so many people discredit the entire faith because a fraction of the people who call themselves Christians, have commodified it, turned it into a religion, and have used it to kill and to control. But to discredit the entire faith because some people choose to misrepresent it? That's like saying "oh, I won't own or use anything that is made from any type of metal because they make guns out of metal." I studied the life of Jesus. His teachings are still significant today. He talked about government and about how a true leader serves his or her people, instead of the people serving the leader (like the people do now). He said things like "it is easier for a camel to squeeze through the eye of a needle than for a rich person to squeeze into heaven." I may not believe in heaven, but I feel we learn and experience too much in life for death to really be the end. I don't believe he was the son of god and I don't believe he rose from the dead. I don't believe, understand, or follow the bible as a whole, therefore I am not a Christian. But he said what needed to be said and he was definitely one of those great people in history who helped human progression. True human progress isn't made by people like Thomas Edison, Benjamin Franklin, or Neil Armstrong. True human progress is made by people like Gandhi, Martin Luther King Jr. and Jesus Christ. Moral and ethical progress. Shit, I hate it when I get side tracked. Well here I am, questioning it all again. Another era of confusion. My brain is tired and I can't think anymore right now. I'm not trying to say I know any better, in fact, I wrote this

have to do is=nothing, and all you have to say is=nothing, then why the fuck would you say it unless of course it meant (not was or is) something.

OK, so we have a bit of a hold, a small piece of truth or some such rubbish to work with—meaning. Who creates it? Them, you, us, we, her, him, someone, anyone, god, God, the animals, the distinctions?? So if we're not sure then is it a something or a someone? Or is it a noth, or a noth-thing... hmmm... hmmm. Stuck in grammar, it's the way of our age isn't it, too much time to spend pondering (snide remark to the column), too much time to spend inquiring, too much time period (with a little dot at the end).

So here's a small answer—notice the parentheses. There's a lot of them aren't there? What do they all mean? Well I'll tell you—in a word they mean Consciousness. Consciousness with a big C because there's a lot of it, just as it used to be God with a big G because there was a lot of it. We're the age of the capital C, the kids of consciousness, the bastards of Freud, the modern men in black. Only we haven't yet learned to celebrate or even how to use it for that matter. We are completely overwhelmed by it's presence and scared to actually admit it does have a force and a power outside of our control, outside of us, outside of our values. We're afraid of returning to metaphysics because we just came from there yet we see no real way around it. So of course we've redefined metaphysics (which by the way I'm saying is a definite, complete and necessary good thing), but we're scared of every redefinition we've made.

It all turns full circle and hits us in the face.

So what now, what has this letter become, what has it said besides a bunch of random shit? And again you will say nothing, but I know that inside your head as you read this the wheels are turning, and you're thinking "does he possibly have something here?" Or

maybe not, I guess that depends on the part of you that ISN'T ANYWHERE yet. But I must say, we are made up of every moment. We never really grow up, we just pretend to forget and we've gotten really good at it, but... but there it is not being said and there it is making up the only "us" we really know and can call us. Am I understood? Maybe it is time to destroy our individuality not create it. Surprising words to hear? Well they are to me and I hope you see my point. I'd really just like to hear what everyone has to say. No really! But it just seems to me that we all ought to have good filters so that what gets said isn't full of non-meaning. A good person isn't necessarily honest (because then they would be annoying), they are compassionate, caring, ConsCious. Why don't we all strive to be a little more like the good person—that is, of course, if we're going to decide to do ANYTHING.

Thanks for the read, it's my first thing ever written.

—The Non-Guy (i.e. Robert Musil)

Dear *HeartattaCk* Readers,

Todd from Old Glory Records here. Some of you may remember me from my brief stint as "commander and chief" of Old Glory Records from January-June of 1996. Well, I am writing this to update everyone about the situation here.

First and foremost, I would like to apologize on behalf of the label/distro for being so lame and out of touch for the last 8 months-1 year. I really have no excuses to offer but I will throw out an explanation for everyone, in case it matters to you.

I ran Old Glory Records while Kevin, the founder and big-boss-man of OGR, was on extended hiatus in Germany. He took over again when he returned in late June of 1996 and I headed off for the Czech Republic for 2 months of house-sitting in Prague (it's true). I live about 1 1/2 hours from Old Glory's previous Vermont address and so, when I returned from Prague, I went up a few weekends a month to lend a hand and catch up on orders. That went fine for a few months, but then I headed off to Finland for another house-sitting stint and to visit with friends. At that same time, Kevin moved ahead with opening a full-on record/cd store in Brattleboro, Vermont—right around the corner from the Old Glory office space. This took up all of his time for the next few months and, by the time I returned and tried to lend a hand at Old Glory, the situation was out of control.

Not wanting to see Old Glory disintegrate, I offered to take over things for Kevin if I could move it down to my fabulous home town of Worcester, MA. He eventually agreed when it became apparent that he would not have the time or energy to run a record store and the label and the distro. So, I took over and moved it down here and began running things full time in early July. Since then I have tried (often times unsuccessfully) to reach all the labels whose things we have in stock so that I could apprise them of the situation and pay them for any product we had sold in the last 1/2 year or so. I also tried to catch up on all the mail orders that were sitting around or had been lost and re-discovered after the move, etc. Finally, I just tried to talk to everyone I could to apologize and let people know the situation.

This has gone fairly well so far but I know that I have not been able to reach a lot of you, so I am asking that you write, call, or e-mail me so that I can give you the full story and deal with individual problems on a case by case basis. Also, there are a lot of you out there that owe us money or trades and it would be great if you could write etc. as well.

I guess that is about all as far as the history of the last year goes. I will say that I am committed to making Old Glory great again and I will be doing this for the foreseeable future. I will also continue to es-

now-tainted laurels for so long and it is definitely time to move ahead. Thank you once again and take care.

Peace and ink,

— Todd/Old Glory Records/PO Box 17195/Worcester, MA 01601
phone: (508) 752-1952 Email: oldglory@splusnet.com

HeartattaCk,

Not only do I live in, and the university I attend, is brought under the public eye, but I am not. What caused the riots? Well, it is not a blameless society with a history of violence and tension with police. But when it first began, the riots were a fight for the right to party. I don't know if you are aware, but the University of Colorado at Boulder has been proven twice to be the college in the United States with the heaviest alcohol problems. This has led to university and police crackdowns on fraternities and underage drinking. But after a year or so, the rules were ignored and alcohol was flowing freely again... until last fall. The police were back on the rampage and crackdowns on underage drinking, as well as tension between the police and fraternities, began to escalate. So, what did 1500 students do in response on May 2, 1997? Riot. A few parties overflowed into the street and some of the groups started bonfires in the street. And when the police arrived to control the crowds, kids started attacking their vehicle and began throwing rocks, bottles, and Molotov cocktails at them. The police took action by calling in over 100 officers from all over the area, in full riot gear, to shoot rubber bullets and throw tear gas canisters. Finally, when the dawn broke, the crowds dispersed... only to form again when the sun set again that night. This time the crowds would have probably gone home if it were not for the over 100 officers lined up in the streets, again in full riot gear, instigating a fight. This time cars and businesses got their windows bashed in and the throwing of rocks and the lighting of dumpsters resumed. By now the news crews were swarming the area and drunk kids were singing the CU fight song. It seemed like a big joke more than anything. But the police didn't take it lightly and closed the shops on Sunday before dusk, and on Monday, the final day of classes, they were out in force again, this time with over 200 officers and SWAT team members, all ready to use "deadly force." In fact, the police are now very proud that they didn't kill anyone during the riots because they seem to think that they should have, and would have been justified in doing so. The Monday night crowds were broken up by a few "heroes" from fraternities and the book was closed on the Boulder Riots of 1997. So, what can we learn from these riots? For one thing, it is obvious that many of us kids act irresponsibly for no legitimate reason and with no regard to the consequences of our actions. We think that we are invincible. But now, after an estimated \$1 million cost to the city and businesses, there are about 20 students that face felony charges and possible expulsion from the university. If these kids had known that this could happen, do you think that they would have rioted? Probably not. And who might have to pick up the tab for this whole mess? The 24,000 students who had nothing to do with the riots. It just goes to show that the actions of a few individuals can affect many more. The only problem is that the affect is supposed to be positive instead of negative. We have also learned that it isn't good to mix beer thirsty adolescents with violence hungry cops (63% of which, in the Denver-metro area, have broken disciplinary codes since 1990), but I think that we already knew that. We have also seen a loss of respect for students in the community and a tarnishing of the University's image. All students deny any involvement in the riots and nothing positive was accomplished. And who suffers the most after this whole ordeal? Students like me. Because I

need to think before they act, the police need not to abuse their power, and the public needs to stop judging the masses after seeing the actions of only a few. It is just hard to believe how sophisticated our society is when nobody stops to think, "Is it wrong for me to do this?"

—...And Then There Were None/PO Box 4432/Boulder, CO 80306

Dear *HeartattaCk*,

I want to be able to have a voice in this world that I was born into, and, on a smaller scale, within the hardcore "scene" or "community." I want to have a voice. One of the most beautiful things about this whole movement called hardcore is the unity and acceptance. The open minds and understanding. The cooperation. I guess that's more than one thing, which only reinforces just how positive hardcore can be. I want to have a chance.

Unfortunately, like so many things in this world that we were all born into, hardcore's full potential is not always realized, and it is the individuals involved in the community who are responsible. I want to make a difference.

In issue #15 of HaC, Dan Fontaine's review of the Disciple 7" reads as follows: "To be honest, it is impossible for me to give this record a fair review. Once I read the first person on their thank list: our light in this weary world Jesus Christ, everything sounded bad to me. I think it is because it is actually bad, but I suppose it is possible that I'm biased by my views towards Christianity. Disciple does metallic hardcore, and the lyric content does have Christian overtones. I just don't understand."

Before I go on, I should make it clear that I am not out to attack Dan Fontaine or HaC, nor am I looking to be a spokesperson for Disciple—they can do that for themselves. I simply want to make a point.

If the reviewer honestly could not give a fair review, it seems to me that the record could have been reviewed by someone else or not at all. Rather than receiving any ideas as to the musical quality of the record, we find ourselves met with Dan Fontaine's ideas regarding Christianity, which, in an attempt at humility, he admits could be biased—maybe.

I'm sorry about the sarcasm, but I see this so often in hardcore. And again, I don't mean to point fingers at HaC, it's just that this is one more example and I thought you'd care enough to listen.

Because I want to play a part in hardcore. And I will. But it seems so contradictory for others in the scene not to give me a chance or to limit me simply because of the faith that I have chosen to embrace. It's almost like we don't want any kind of diversity in hardcore because then unity is that much harder. And if it isn't convenient, we don't want it, right?

I didn't think I would write this much, but I'm so tired of hearing about how this band won't play with Christian bands or how that kid said he'd let a fascist band play at his house before even considering a Christian band or whatever it is (and of course the Fuck Christianity comp. Really, all of the Fuck... comps are so hateful in nature that it sickens me to think that they are becoming a trend).

Christianity gets me through. Me. I can't speak for anyone else, and I certainly don't want to use this as a soapbox to tell anyone else what to do, but for me, it's a foundation that I've found for my life. I don't know why that's somehow wrong or unacceptable within the realm of hardcore, but I will continue to have my place. My voice. I will make a difference. I'll keep making a 'zine and I'll keep on screaming in a band. And those whose foundation is based on hatred and intolerance can keep on screaming, too, because my foundation is stronger—not because I feel as though I'm better than anyone else or I

PERHAPS IT IS PERSPECTIVE.

pouse the ideals that matter to this label, namely low prices, great music, fast service, no distribution to chain stores, and no corporate credit cards accepted. That is all I can say and I welcome any comments or questions. Please give me a call or write for a catalog or send me a sample of your latest release or a demo of your band. I am sad that OGR has been resting on its

am a student, my tuition may go up to foot the damage bill, or else my taxes will increase to cover it (because I am also a resident, unlike most of the students at the university). My being a student is also frowned upon in the community and the university that I attend has been focused on by our country as an out-of-control place. All I can say is that we need to wise up. Kids

want to gloat in my religion or some stupid thing like that—but because my foundation gets me through.

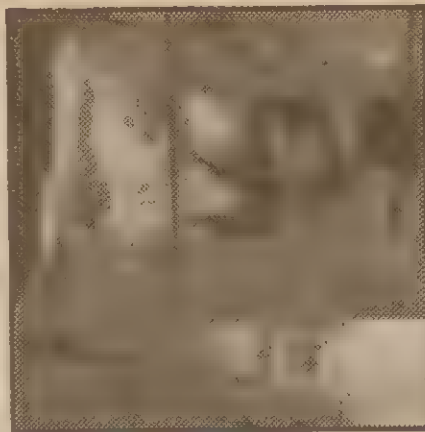
—Dan LaMere/1915 3rd Ave S. #202/Minneapolis, MN 55404

P.S. I am not a Republican, conservative, sexist, racist, homophobe, or carnivore.

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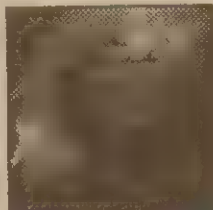
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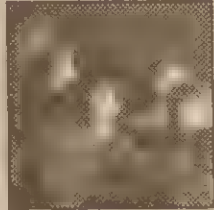
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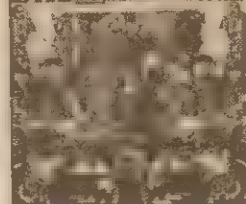
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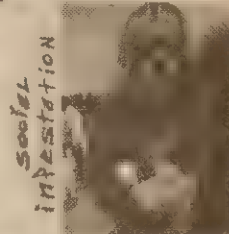
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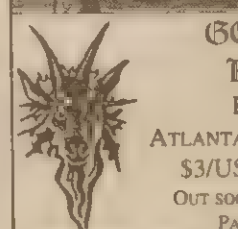
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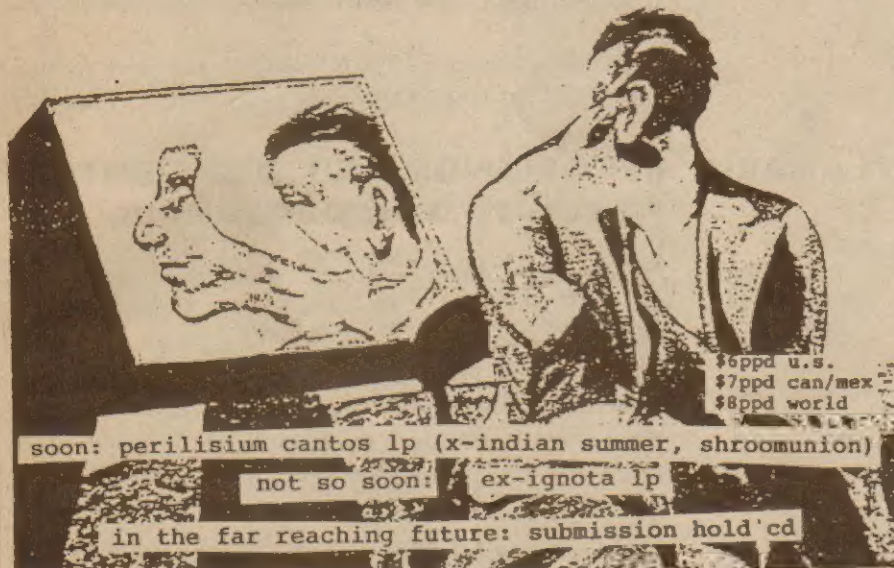
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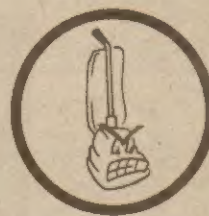
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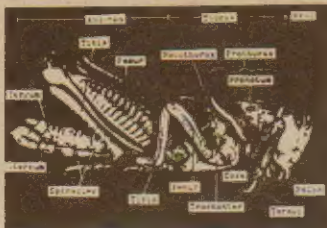
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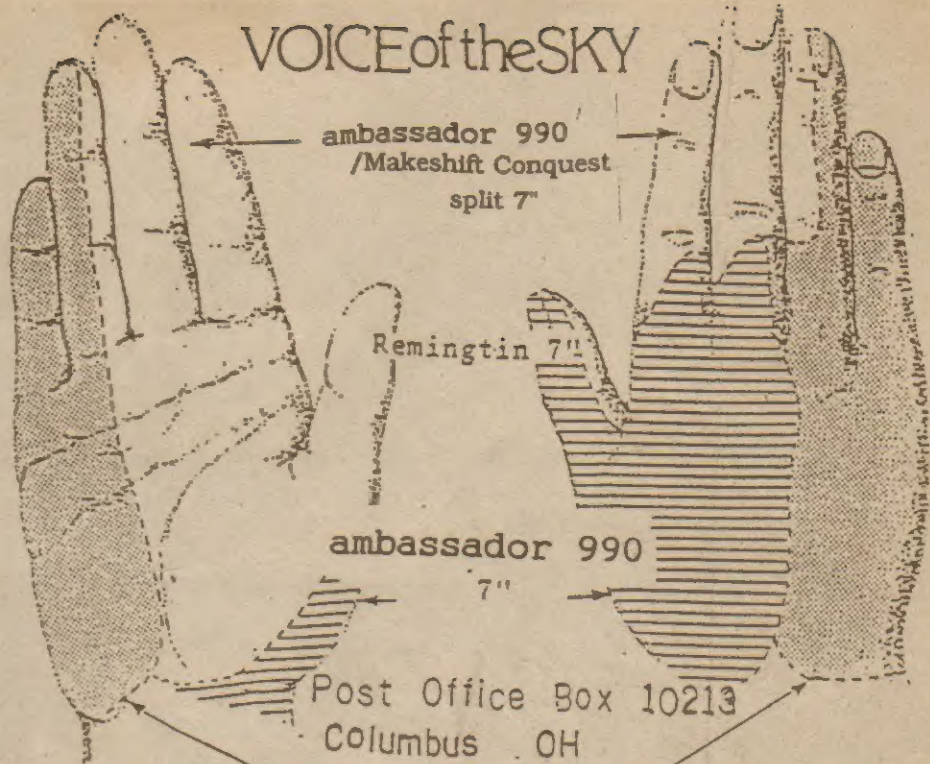
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 LOS CRUDOS/SPITBOY - split LP F
 XXX - double comp LP or CD w/Endeavor, Threadbare, Well Away, Monster X, Frail, Groundwork, Policy Of 3, Via, Shatter The Myth, Portraits Of Past, Pogrom, etc... Y
 FUEL - Monuments To Excess LP repress F
 ILLITERATE - comp LP w/Wounded Knee, Nothing Remains, Golgatha, Hypocritical Society, Ivich, Finger Print, Kina, etc... F
 LIFE... BUT HOW TO LIVE IT? - 12" E
 JARA - three song 7" B
 PORTRAITS OF PAST/BLEED - 7" B
 STILL LIFE - From Angry... double LP H
 ECONOCHRIST - double CD H
 ECONOCHRIST - Skewed 7" B
 ECONOCHRIST - Trained to Serve LP F
 ECONOCHRIST - Another Victim 7" B
 3/12/93 - comp 7" w/Sinker, John Henry B
 West, Manumission & NFTLOT
 ICONOCLAST - Groundlessness Of... 7" B
 ICONOCLAST - the 1st 7" (rerecorded) B
 ICONOCLAST - CD both 7"s & more E
 SPITBOY - True Self Revealed 12" F
 SPITBOY - Rasana 7" B
 GIVE ME BACK - comp LP with Downcast, Born Against, Econochrist, Spitboy, Man Lifting Banner, Bikini Kill, Struggle, End Of The Line, Suckerpunch, Sawhorse... F
 DOWNCAST - LP B
 DOWNCAST - 7" B
 STRUGGLE - 7" B
 STRUGGLE - 7 song/thing 12" F

EBULLITION SPLIT LABEL RELEASES:

- SAWPIT - 7" ebullition #35.5 B
 INCURABLE COMPLAINT - Blue Horses 7" B
 JULIA - LP (same as Bloodlink CD) #30.5 F
 FLOODGATE - 12" ebullition #13.5 B
 MOSS ICON - 12" ebullition #16.5 F
 FAILURE FACE - 7" ebullition #22.5 B

NO ANSWERS MAGAZINES:

- NO ANSWERS #10 w/Born Against, etc... A
 (please note that #10 and #10-25 have different prices)

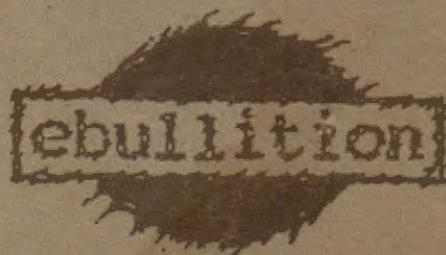
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 I CAN'T LIVE WITHOUT IT - comp LP w/ Botch, Amber Inn, Closure, Breakwater, In•humanity, Milhouse, Cuyver One... F
 EDUCATION - comp LP w/Floodgate, Policy Of 3, Bleed, Kisses n' Hugs, Horace Pinker... F
 JUDAS ISCARIOT - 7" B
 REALITY #2 comp LP w/Infest, Spazz, Man Is The Bastard, Capitalist Casualties, Dystopia, Asshole Parade, etc... F
 REALITY #2 comp CD (same as above) G
 REALITY #1 comp 7" w/Spazz, Man Is The Bastard, Lack Of Interest, Crom, etc... B
 VISUAL DISCRIMINATION - 7" B
 SPAZZ/LACK OF INTEREST - split 7" B
 INFEST - LP F
 INFEST - 7" B
 LACK OF INTEREST/STAPLEDSHUT - 7" B
 SOUTHEAST HARDCORE - 7" comp w/End Of The Century Party, In•humanity, Ansojujan, Eurich, Asshole Parade... B
 SEROTONIN - LP F
 SEROTONIN - While I breathe... 7" B
 RINSE - 7" B
 V. REVERSE - 10" F
 DEVOID OF FAITH - Discography CD H
 MOTHMAN - 7" B
 MOTHMAN/OKARA - split 7" B
 YOU AND I - 7" B
 REVERSAL OF MAN/ENEMY SOIL - 7" B
 ENEWETAK - Guns, Elvis Loved Them. LP F
 DON MARTIN THREE - LP F
 MONSTER X - Frustrated Existence 7" B
 JOUGH DAWN BAKER/VADE - split LP F
 FOR WANT OF... double 7" comp w/ Torches To Rome, Kurt, In•humanity, Christie Front Drive, Baby Harp Seal... G
 DISOPPRESS - 7" comp w/Konstrukt, Capitalist Casualties, Abstain, Dead End, Cease And Desist, D.P.P.S., etc... B
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 Braid, In•humanity, Vanilla, Milhouse, Milhouse, Wallside, Surface, New Day Rising, Palatka, etc... F
 HONEYWELL - Electric Kool Aid 7" B
 STRATEGEM #2 'zine/CD comp w/Braid, Rusty James, Stratego, Sprucehill, Cerberus Shoal, Hellbender, Stratego... F
 SCROTUM GRINDER - 7" B
 C.R. - 7" B
 MONSTER X/SPAZZ - split 7" B
 JESUIT - 7" B
 NOTHING'S QUIET... EASTERN FRONT - comp LP w/C.R., Halfman, Devoid Of Faith, Assfactor 4, Dropdead, Monster X... F
 MONKEY BITE fanzine including Noothgrush/Black Army jacket split 7" D
 GUYVER ONE - 7" B
 GUYVER ONE - LP F
 GHOST DANCE - double 7" comp w/ Current, Indian Summer, Braid, Cap'n Jazz, Embassy... F
 LAND OF THE WEE BEASTIES - CD H
 SINKER - Finality 7" B

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